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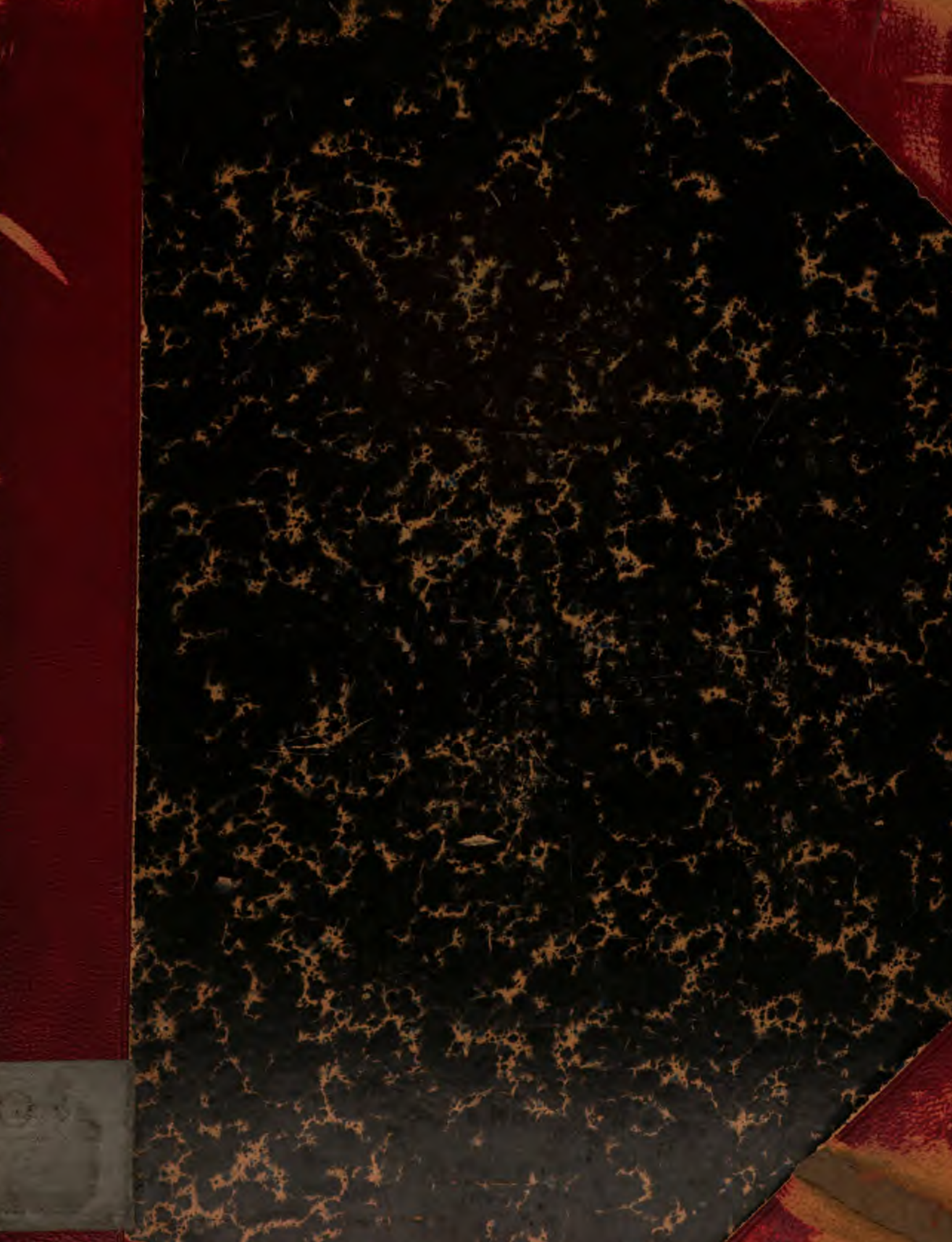
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FROM









A COLLECTION  
OF THE MOST APPROVED EXAMPLES  
OF DOORWAYS,  
FROM ANCIENT BUILDINGS  
IN GREECE AND ITALY,

EXPRESSLY MEASURED AND DELINEATED FOR THIS WORK,

PRECEDED BY

AN ESSAY ON THE USAGES OF THE ANCIENTS RESPECTING DOORWAYS; A NEW TRANSLATION OF THE CHAPTER OF VITRUVIUS ON THE  
SUBJECT, WITH THE ORIGINAL TEXT TAKEN FROM AN ANCIENT AND VALUABLE M.S. IN THE BRITISH MUSEUM;  
AND COPIOUS DESCRIPTIONS OF THE PLATES:

BY THOMAS LEVERTON DONALDSON, ARCHITECT;

*Member of the Academy of St. Luke at Rome; Corresponding Member of the Academies of Fine Arts at Venice and Milan; and Academic  
Professor of the First Class of the Academy at Florence; Author of the Folio Work on POMPEII; Contributor to the Supplementary  
Volume of the ANTIQUITIES OF ATHENS, &c., &c.*

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*È indubitato però che una collezione di disegni di belle Porte non fosse per essere assai interessante e istruttiva.*

*DIEGO, le Fabbriche di Venezia del Conte Cicognara.*

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LONDON:

PUBLISHED BY BOSSANGE, BARTHÈS AND LOWELL, 14, GREAT MARLBOROUGH STREET;  
AND BY THE AUTHOR, 7, HART STREET, BLOOMSBURY SQUARE;

AND MAY BE HAD OF ALL RESPECTABLE BOOKSELLERS.

1833.



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8 Dec., 1894.  
DEPARTMENT OF ARCHITECTURE,  
LAWRENCE SCIENTIFIC SCHOOL,  
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TO  
WILLIAM LEVERTON, Esq.  
OF FOREST GATE, WEST HAM,  
ESSEX,  
THIS WORK IS DEDICATED  
AS A SLIGHT TRIBUTE  
OF  
GRATITUDE AND RESPECT  
BY  
HIS OBLIGED AND ATTACHED NEPHEW  
THE AUTHOR.

*Dec. 8, 1894.*  
DEPARTMENT OF ARCHITECTURE,  
LAWRENCE SCIENTIFIC SCHOOL,  
HARVARD UNIVERSITY.

## TO THE READER.

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DOORWAYS are so material a feature in every edifice, so much may the majesty and importance of public buildings and the beauty and convenience of private dwellings be improved or deteriorated by the judicious or inelegant arrangement of the door, that it is to be hoped, these will be considered sufficient reasons for the attention, which it is proposed to bestow upon the subject. If from the mouth the human countenance derives beauty and expression, so does a façade become appropriate and graceful from the proper allocation of the door, the primary object to which every other is subordinate. A strong argument is also to be derived from the intrinsic merits of the doors themselves, which, as the work will prove, concentrated almost every attraction of architecture, and possessed so many beauties in themselves, as to increase our admiration for the inexhaustible resources of the ancients.

With the view to illustrate every circumstance relating to the subject, there is given in the introductory chapter a brief *Sketch of the customs and usages of the Ancients*, as connected with Doorways. This is condensed into a form sufficiently full, not to omit any important particular, yet not entering into that prolix detail, which gives a dry and abstract character to the treatise *De januis Veterum* of the indefatigable Sagittarius. The second chapter contains the *Text of the sixth chapter of the fourth book of Vitruvius with a translation and comments*. The author trusts, that the motives, which led to the adoption of one of the codices in the British Museum, will be appreciated by those, who are acquainted with the original Latin text of the Roman, and will therefore preclude the necessity of a lengthened explanation. It was in the first instance the intention of the author to have made use of the generally received text of Philander and Barbaro, who have followed, almost without exception, that of Jocundus. But, upon comparing this text with that of the manuscripts in the British Museum, numerous variations and interpolations appeared to have been introduced by Jocundus. This discovery led him to consult other commentators; when he fortunately took up the text and notes of Schneider, the most valuable Editor of the work of this Roman Classic. The remarks of the learned Saxon confirmed the intention of adopting one of the codices of our national library, and led, by the correction of some palpable errors, noticed in the notes, to the restoration of this portion of the work of Vitruvius to its original simplicity and form. It is to be hoped, that the complete text may be published in this country from the





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The sills seem to have been the part more particularly the object of reverence to the Pagans, and were frequently kissed by those entering or departing ; hence Tibullus 1, 1 : el, 2.

Non ego tellurem genibus perrepere supplex,  
Et miserum sancto tundere poste caput :  
Non ego, si merui, dubitem procumbere templis,  
Et dare sacratis oscula liminibus.

The first lines allude to one of those “ varia et detestabilia genera lugendi,” as they are called by Cicero, not unfrequent among the Romans, when any heavy affliction happened to them ; and in fact upon occasions of great national calamities it was not unusual, both with the Greek and Roman women, as we learn from Lucan, Artemidorus, Polybius and others, to wipe the threshold of the sacred edifices with their hair, in abject supplication to avert the fury of the Gods. Indeed it was considered particularly unfortunate to tread with the left foot on the sill, to which the following passage refers,

Non nisi dextro pede limen attingere fas erat. *Eæs at Petron c, 30 : p, 114 :*

and, so anxious were the ancients to avoid every circumstance which could be deemed unpropitious, that Vitruvius in his third book does not consider it beneath the dignity of his subject to define the number of the steps leading to a temple or house, so as to ensure that those, who entered, should tread on the sill with the right foot and not with the left, which they held to be peculiarly ominous. To the doors of temples, palaces, and even private houses were sometimes affixed arms, spoils, and military rewards, as is evident from numerous passages in Virgil :

Barbarico postes auro spoliisque superbi  
Procubere.—*Æneid : II. 504*  
Multaque præterea sacris in postibus arma.—*Æneid : VII. 193.*

Horace in the fifteenth ode of his fourth book states, that the Parthians had a similar custom :

Et signa nostro restituit Jovi  
Direpta Parthorum superbis  
Postibus.

Cæsonia, the infamous wife of Cajus Caligula, affixed to the door-posts and columns of temples the spoils of captive kings and generals, as trophies of her husband's victories. Crowns and festoons of flowers were frequently attached or suspended from the doors of public edifices, and indeed of the private dwellings of such, as took particular interest in the celebration of any festival, and also in seasons of public rejoicings or occasions of private festivity or grief. The birth of a first-born gives occasion to Juvenal to exclaim to his friend

Foribus suspende coronas  
Jam pater es.

Hesychius states, that on similar occasions the Athenians affixed a crown to the door, if a son was born ; but on the birth of a girl linen was considered the appropriate symbol. The same people marked the presence of death in a dwelling by putting before the door a lustral vase full of water, called by them *Ἀρδάνιον Ὀστράκιον, Γάστρα*, and sometimes the hair of the deceased was attached to the posts. Among the Romans the cypress indicated the door of a dwelling in which the defunct lay,

and warned strangers from the unpropitious threshold. Mazois in his Palais de Scaurus notices a popular superstition of the Romans, which he applies to Scaurus, whom he represents as influenced by the idea, that a magician had buried the head of a dragon under the sill of his palace door, and to which he ascribed the property of his family. Visions and nightly horrors were supposed to be efficaciously kept away by a nail taken from the sepulchres being driven into the post or sill. The reader cannot be ignorant of the popular prejudice respecting a horse shoe, and the most casual observer must have noticed one affixed to the sill of almost every second house in Monmouth Street, one of the principal thoroughfares in our own metropolis.

One of the most sacred rites, still existing among the Jews, is the one connected with the Passover, and having its origin in the Divine command, Exodus chap. 12, “ And ye shall take a bunch of hyssop and dip it in the blood that is in the basin, and strike the lintel and the two side posts with the blood, that is in the basin ; and none of you shall go out at the door of his house until the morning : for the Lord will pass through, to smite the Egyptians, and when he seeth the blood upon the lintel and on the two side posts, the Lord will pass over the door, and will not suffer the destroyer to come in unto your houses to smite you.”

A multitude of authorities leaves no doubt, that the Greeks anciently opened their doors outwards towards the street ; and a remarkable passage in Pausanias, given also by Photius in his Bibliotheca almost word for word, the one being a rescript of the other or derived from the same source, refers particularly to this custom. It runs thus, “ Therefore in comedies those, who are going out, strike upon the door, because they do not, as is the custom with us, open the doors inwards but on the contrarywise. For, before thrusting open the door, they first strike it with the hand, that they who might be outside may hear and take care, lest they should be inadvertently hurt when the doors are suddenly thrust open upon the street.” But with the Romans a different practice prevailed, proved by the memorable exemption, for which a special law was enacted, in favour of Valerius Publius surnamed Publicola, who was allowed, according to Plutarch, the privilege of having his door open outwards. Gori (Inscrip : Antiq : in Etr : Urb t. 3 : p. 85) and Amaduzzi (Vet : Mon : Matthæiorum vol. 3) give engravings of several alto relievos with doors, which mostly open outwards : the latter author illustrates one in pl. 63, p. 119, fig. II. representing a tomb with a door in the centre, which two Genii are represented as pulling open outwards : the door is bivalve and each leaf with two panels, having lions' masks and pendant rings grasped by the Genii. Piranesi has engraved in the thirty-eighth plate of his “ Magnificencia” an alto rilievo now in the Florentine Gallery, the principal object is a circular peripteral Ionic temple elevated on a podium : a flight of steps leads to an open bivalved door, the leaves of which turn outwards.

It was not unusual to inscribe upon the doors, jaumbs, or lintel some sentence describing the nature of the place, or impressing some moral maxim on the mind of the beholder. The door of the Temple at Delphi had the inscription *γνώθι σεαυτόν*, and that of Plato's gymnasium was distinguished by these words *οὐδεὶς ἀγνομήτητος εἰσέρτω* ; circumstances, which doubtless suggested to Dante the awful lines written over the gates of Hell, which form the commencement to the third Canto of the Inferno :

“ Per me si va nella città dolente :  
Per me si va nell' eterno dolore :  
Per me si va tra la perduta gente :  
Lasciate ogni speranza, voi ch' entrate.”

The care of the entrance was confided to a slave, who was summoned by striking the door

with a knocker, termed by the Greeks *κοραξ*, *κορώνη*, *κρίκος* and *ρόπτρον* : the room he occupied was by the Romans called “ cella ostiarii,” or “ janitoris,” and by the Greeks, according to Vitruvius, *θυρωρείον*. The duties of this slave, in addition to his care of the sacred fire kept in every dwelling and of the lamps burning before the statues or images, answered to those of our door porters ; and to guard against the intrusion of importunate or unwelcome visitors, or the admission of robbers during his absence, he had a dog or two, a precaution not despised even in temples, and for which inconsistency the Romans are justly reproached by Arnobius l iv, who exclaims “ how unworthy is it, how degrading to the majesty and authority of the gods to think, that they should be indebted for safety to the vigilance of dogs.” These dogs, particularly noticed by Pliny, l, viii c, 40 where he calls them “ fidissima auxilia, nec stipendiorum indiga,” were of a large savage breed imported from Epirus, and also the Laconian Region. The dogs of that country are still of the same nature and attack every stranger with ferocious animosity. They were much valued by the Romans and many authors mention them. Horace in the xvth ode of the third book alludes to the “ vigilum canum tristes excubiæ.” Owing, however, to the want of watchfulness in the dogs of the Capitol, the Roman Citadel would have been taken, had it not been for the alarm given by the sacred geese. An interesting mosaic, found about the year 1826 in the House of the Tragic Poet at Pompeii, and thence removed to the Museo Borbonico at Naples, represents a dog chained, as if about to spring upon the intruder, with the words “ cave canem” inscribed under him ; from this custom was derived the proverb expressed by these words, “ ware the dog.” Sometimes a dog was painted on the wall, as described by Petronius. “ Ad sinistram enim intrantibus, non longe ab ostiarii cella, canis ingens catenâ vinctus, in pariete erat pictus superque quadrata litera scriptum ‘ CAVE CAVE CANEM.’ ” Hence the fabled prodigy of the poet’s mind, the triple headed Cerberus, the “ ingens janitor” of the Infernal Portal, affording one of the many proofs that most of the ancient myths were founded upon the usages of common life, embellished by the imagery of poetry. Homer in his description of the palace of Alcinoüs gives a gorgeous picture of the entrance to the stately pile, which is thus translated by Pope :

Meanwhile Ulysses at the Palace waits  
Fixed in amaze before the royal gates.  
The front appeared with radiant splendours gay,  
Bright as the lamp of night or orb of day ;  
The walls were massy brass ; the cornice high  
Blue metals crowned in colours of the sky ;  
Rich plates of gold the folding doors incase  
The pillars silver on a brazen base ;  
Silver the lintel, deep projecting o’er  
And gold the ringlets, that command the door.  
Two rows of stately dogs on either hand  
In sculptured gold and laboured silver stand.  
These Vulcan formed with art divine, to wait  
Immortal guardians at Alcinoüs’ gate.

It is remarkable that this passage, closely connected as it is with a general domestic usage of the ancients, should have been so misunderstood by Pope, as to cause him to consider these dogs “ *as a mere piece of state* ;” and to have led Eustathius the learned Greek commentator to suggest, on the authority of some of the ancients, the correction of the word *κυνεις* (dogs) by the substitution of the term *ῥαβεις* (nails), as the more proper sense of the passage.

Some writers suppose, that the Greeks derived many of their customs from the Egyptians, and this opinion seems to acquire force from a practice of that people similar to the one just noticed, many of their temples being approached through long avenues of sphynxes, placed there as guardians of the entrance leading to these superb fanes.

But cautious as were the ancients to protect their threshold by every possible precaution from the depredation of the midnight robber or the impertinent intrusion of unwelcome visitors, they were no less anxious to receive their friends and relations with every demonstration of welcome. The hospitable salutation of SALVE inscribed on the wall, traced in mosaic on the sill itself, or worked on the pavement immediately within the porch, offered a propitious omen to those, whom they held in particular regard. Frequent instances of this custom occur in the Houses of Pompeii, a city, rich in these memorials of the domestic habits of the ancients, and affording the antiquary a fruitful source, from which he may derive a greater intimacy with the common usages of life and a greater insight into the customs of the ancients recorded in their writings, than in any other remains of antiquity.

The most unpretending decorations to the door prevailed during the earliest periods of Grecian and Roman simplicity of manners. The plainest arrangement of the posts, or at most two antæ, executed in the common wood or stone of the country was all, that the citizen, most distinguished for his wealth, dared assume. A regard for the primitive habits of his countrymen, a respect for the temples of the Gods, forbade his aiming at a greater distinction above his fellow citizens by vying in splendour of arrangements or costliness of material with the sacred edifices. These feelings, however, soon yielded to the influence of the introduction of eastern magnificence and the vast wealth accumulated by the Prætors of the several provinces. Lepidus is stated, not without reproach, to have been the first, who introduced dressings of Numidian marble in his doorway ; and Pliny l, xxxix : c, 3, mentions Camillus, as having been subject to the severe animadversion of the Censor Sp : Corvilius for having bronze jaumbs to his porch.

The doors of temples were always constructed of the same material, as the temple to which they belonged, or if any variation occurred it was to add to them more costly and brilliant materials. The examples, which will be offered in the course of this work, will present splendid specimens of ancient architecture in this particular. Invention and enrichment in the arrangement and decoration seem to have been unbounded ; and although we have not at this period instances of other than stone or marble dressings, yet a minute examination of the doors to the Temple of Minerva and the Propylea in the Acropolis at Athens, and to the Sicilian Temples, left no doubt upon the mind of the Author, that they were decorated with metal jaumbs of the most precious materials, and doubtless of the most exquisite workmanship. It is impossible to omit noticing the stupendous doors given in the work of R. Wood, and which remain among the gigantic ruins of Balbec and the sandy plains of Palmyra ; not that they can be cited for their graceful proportions or purity of style. They evidently belong to that period of art, during the reign of the Antonines, when architecture sought its attractions in novelty and profuse decoration, rather than in proportion and chaste ornament. Still their overpowering size, having lintels of a single block of more than twenty feet span, and antepagments of twice that length, the dazzling accumulation of enrichment, and multiplicity of the parts, bewilder the spectator and leave on his mind a painful impression of extravagance. All these doors are of the Corinthian order with very broad architraves, consoles, and cornices, crowded with every member of the order, hardly a single fascia is left devoid of ornament, and the frieze is generally filled with a rich and flowing scroll ; thus the eye, fatigued with such profusion, seeks in vain for contrast or repose. The door at Spoleti illustrated by Serlio, and those given by Pococke and Tournefort, can only be alluded to, as proving the accumulation of

ornament, to the exclusion of good taste, which the ancients bestowed upon their doors during the middle empire.

Having thus generally noticed the fixed dressings of doors, we shall now proceed to consider the inner part, which opened, called by the Romans "Fores" and "Valvæ." It is difficult to distinguish between the precise meanings of these terms, both appearing to have been indifferently used by the Latin writers; yet some etymologists explain the "Fores" as those doors, which opened outwards (*quasi foris*); and Servius with others defines the "Valvæ" as those "*quæ revolvuntur et se velant*," as if they had one leaf folding back upon the other. It would appear, that sometimes the doors consisted of four leaves, whether this meant two in height and two in width, or whether they were all in the width, it is impossible to determine, although some grooves and sinkings in the sill of the entrance to the House of Actæon at Pompeii indicate the doors to have been four-leaved in width. They were usually framed in various kinds of wood, as cedar, elm, cypress, oak, &c., for which we have the testimony of Pliny, Virgil, and Theophrastus. The last-named author particularly mentions in his *Hist: Plant: l, v: c, v* those of the Temple of Diana at Ephesus as being of cyprus, and as having lasted uninjured by time for the space of four hundred years. Some were of iron, others of brass, as the two which will be illustrated in the course of this work; and one in a tomb of Pompeii is of marble, thus noticed in Donaldson's *Pompeii*, vol. 2; p. 24; "The door is about three feet high, two feet nine inches wide, and four inches and a half thick, and turns upon two bronze pivots, which work in sockets of the same metal; there was a metal handle to draw it to, and it was fastened by a lock, the traces of which still remain." Nor was the splendour of gold or ivory wanting in the profuse embellishments of the ancients; but it is to be remarked, that mention is not made of silver doors. A striking instance of the use of gold in such cases occurs in the first book of Kings, chap. 6, v. xxxi-xxxv. "For the entering of the oracle he (Solomon) made doors of olive-tree, the lintel and side posts were a fifth part (of the width of the opening.) The two doors also were of olive tree: and he carved upon them carvings of cherubims and palm trees and open flowers, and overlaid them with gold, and spread gold upon the cherubims and upon the palm trees. So also made he for the door of the temple posts of olive tree a fourth part (of the width of the opening), and the two doors were of fir tree; the two leaves of the one door were folding, and the two leaves of the other door were folding. And he carved thereon cherubims and palm trees and open flowers, and covered them with gold fitted upon the carved work." In the xviii<sup>th</sup> chapter of the second book of Kings we see Hezekiah obliged to strip the very plates of gold, with which he had overlaid the doors of the temple of Solomon in order to hire, as Scott observes, *with his own treasures and the gold of the Temple the departure from Judah of Sennacherib the Assyrian King*. Stilicho, the general of the Emperor Theodosius, we learn ordered the gold to be taken from the doors of the Capitol, in order to recruit his finances and enable him to pursue his military projects with greater vigour. One of the many subjects of accusation urged by Cicero in his orations against Verres is his spoliation of the Temple of Minerva at Syracuse, contained in a passage, no less interesting for the minuteness of its description than for the beauty and force of its eloquence. Editio Nanoviæ 1602: p. 592. "And now what shall I say respecting the doors of this temple. I fear lest those, who may not have seen them, should imagine that I exaggerate and embellish too highly all these circumstances. Let no one however suspect, that I should be so daring as to wish to mislead so many persons, some of whom, (especially the Judges) having been at Syracuse, have seen these things and would be aware of my temerity and falsehood. This I can affirm, oh Judges, that never were there at any period doors more magnificent, none more highly finished with gold and ivory. It were incredible to state how many Greeks have left writings descriptive of their beauty. Perhaps they may have been too profuse in their

admiration. Be it so. But it is far more honourable to our republic, oh Judges, that our General in time of war should have left these objects, so highly admired by these writers, than that our Prætor in time of peace should have taken them away. There were historical subjects most elaborately wrought in ivory: all these he took care to abstract. A most beautiful head of a Gorgon with tresses of snakes he tore off and carried away. At the same time he proved that he was not only influenced by the variety, but by the intrinsic value of these objects: for he did not hesitate to take away all the golden knobs from the doors, which were at once numerous and heavy. He was delighted not by the execution of these, but by their weight. In fact he left these doors in such a state, that highly appreciated as they formerly had been, and deemed worthy to adorn the Temple, they are now not worthy even to close it." In another passage he again alludes to a similar robbery. "You have those two most exquisite historical subjects, which are now in your court, but which for many years were attached to the doors of the Temple of Samian Juno: how came you in possession of them?" We may conclude that the doors to which Cicero alluded in the passage first quoted, were framed of some valuable hard wood, and inlaid with panels of classical compositions, sculptured in ivory, and enriched with gold.

The hinges of the oldest buildings were made of wood, elm being considered the best, as we learn from Pliny I, xvi: c, xl. "Rigorem fortissime servat ulmus ob id cardinibus assamentisque portarum utilissima, quoniam, minime torquetur: permutanda tantum sic, ut cacumen ab inferiore sit cardine, radix superiore:" the concluding caution proves how accurately the ancients observed the various uses to which the different parts even of trees were applicable. We are told by another writer, that those, who wished to enter a door unheard, took the precaution of previously throwing water upon the wooden hinges, which prevented their creaking. They were however often of brass; Sonitum nam fecerit illi marmoreo æratus stridens in limine cardo, Plaut Curcul; act. I, sc III., and some of the enormous size of a palm (10½ inches) in diameter and weighing thirty or forty pounds were found at Herculaneum and are preserved in the Napolitan collection. Specimens of ancient hinges are also to be seen among the bronzes of the British Museum. The lower part is a plate, in one instance about 4-10ths of an inch thick, having a small sinking of about 1-10th of an inch deep, to act as a socket and receive the upper cylinder, which was attached to the door; this cylinder is about 2½ inches in diameter, and 2-10ths thick, and seems to have covered a projecting knob, which formed part of the hanging style. It appears that the Romans did not hang the doors from the jaumbs, but by pivots attached to the hanging stiles at top and bottom, working in sockets let into the lintel and sill. If the door was formed of two leaves (bivalve), one of which folded back upon the other, the hinges which connected the two leaves were strap hinges, like ours in common use, let into the solid and covered over with a veneer of wood or plate of metal, and thus concealed from the view: the hinges of the hanging leaf turned upon a pivot, as described above, and the door was retained at top by the pivot working in the head of the rame.

The last subject, which now remains for our consideration, is the fastenings to the doors, which consisted of bolts, bars, and locks (Pessuli, Obices, Seræ). Commentators are uncertain as to the time when keys were first used. Eustathius in his notes on the xth book of the Odyssey attributes the invention to the Lacedæmonians: Pliny I, vii: c, 56 on the other hand gives the credit of the discovery to a certain Theodorus of Samos. At all events the use does not appear to be so remote as the Homeric ages, for in the viiith book of the Odyssey, Ulysses is represented securing the rich and costly robes, vases, gold, and other valuable presents of Alcinoüs and his Queen by a cord or rope, fastened in a knot "Closed with Circæan art." This knot of Ulysses became a proverb to express any insolvable difficulty, ὄχτρον Ὀδυσσεύς δεσμός: and a proof of the esteem in which the ancients held this art, so necessary in the absence of locks, may be adduced from the



Gordian knot famous in antiquity. And in fact Homer describes the treasures and other valuable objects as being kept in the citadel, secured merely by a cord intricately knotted. This of course was soon found to be a very insufficient protection, and therefore a wooden bar was adopted inside the doors of houses, to which it was attached by an iron latch, fastened or removed by a key adapted to it; this key was easily applied from within, but, in order to get at it from without, a large hole was made in the door, allowing the introduction of the hand, so as to reach the latch and apply the key.

The lock called the Lacedemonian, much celebrated by ancient writers, was invented subsequently; it was especially fitted for the inner chambers of houses, the bar fastenings continuing to be employed for closing the outer doors of dwellings and the entrance gates to cities. The Lacedemonian lock did not require a hole to be made in the door, for it consisted of a bolt placed on that side of the entrance door which opened, and on the inside of a chamber door. When a person, who was outside, wished to enter, it was necessary for him to insert the key in a little hole, and so raise the bolt; and in time this species of fastening was improved by the insertion of the bolt in an iron frame or rim, permanently attached to the door by a chain, and fastening the door by the insertion of the hasp, through the eye of which was forced the bolt inside the lock by applying the key. Hence Varro lib vi de LL. "Nec satis reserare ab sera dictum, id est aperire. Hinc etiam Seræ, quibus remotis fores panduntur." As also Nonius in Patibulum "Sera suâ sponte delapsa cecidit, reclusæque subito fores admiserunt intrantem." Thus it appears that the locks of the ancients were not of the same constructions as ours, not being inserted or morticed into the doors nor even attached except by a chain, and being in fact mere padlocks.

Lipsius, in his comments on the second book of Tacitus, is the first to allude to the ancient usages respecting keys, some of which he states to have had a ring the size of the little finger for the purpose of being worn, and engraved so as to answer the purpose of a seal. Gortæus in his *Dactylitheca* gives in his forty-second subject an example of a key with a ring attached to put on the finger, the ring has an onyx engraved with the helm of a vessel between two ears of corn, in allusion probably to the occupation of the wearer, who may have been engaged in the importation of corn from the provinces: the wards of this key given by the learned Antwerpian are precisely similar to those of the present day; and numbers 205 to 209 inclusive are other keys with rings. There are several specimens of Keys among the bronzes of the British Museum.

The bolts (*pessuli*) were generally two to each door as Plautus "Ostium ambobus occlude pessulis; Aulularia:" for which reason the ancient writers generally use this word in the plural number.—The reader will have observed that frequent reference has been made to passages taken from the *Odyssey* which abounds in allusions to the domestic habits of the Greeks, it being a picture of the domestic manners of the ancients, as the *Iliad* is of their public life and usages. This chapter will conclude with a passage, forming part of the last paragraph to the second book of the *Odyssey*. Telemachus, after an angry debate with the suitors of Penelope, has retired to his chamber, attended by his old faithful servant, "the sage Euryclea."

Whilst to his couch himself the Prince addressed,  
The duteous nurse received the purple vest:  
The purple vest with decent care disposed,  
The silver ring she pulled, the door reclosed;  
The bolt, obedient to the silken cord,  
To the strong staple's inmost depth restored,  
Secured the valves.

# CHAPTER II.

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## THE ORIGINAL TEXT

OF THAT PART OF

THE FOURTH BOOK OF VITRUVIUS ON ARCHITECTURE,

RELATING

## TO DOORWAYS,

COMMONLY CALLED THE SIXTH CHAPTER:

TAKEN FROM THE HARLEIAN MANUSCRIPT No. 2767, IN THE LIBRARY OF THE BRITISH MUSEUM, REVISED AND

COMPARED WITH VARIOUS OTHER CODICES AND THE GENERALLY RECEIVED PRINTED TEXT, AND

ACCOMPANIED BY A TRANSLATION AND COMMENTS:

PRECEDED BY

A DESCRIPTION OF ALL THE MSS. OF VITRUVIUS EXISTING IN THE LIBRARY OF THE BRITISH MUSEUM,

AND IN THE LIBRARIES AT OXFORD;

AND FOLLOWED BY

A GLOSSARY OF THE GREEK AND LATIN TERMS, RELATING TO DOORWAYS, USED BY ANCIENT AUTHORS.

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"To play around the text of an author, and to recede and approach as convenience may dictate, is no very arduous work; but to attend to it without deviation, and measure step by step, requires at once vigour and caution."—*Rev. J. Derby in his Life of Dr. Pearce, Bishop of Rochester.*



BRIEF NOTICE AND DESCRIPTION OF THE SIX MANUSCRIPTS  
OF THE TEN BOOKS OF VITRUVIUS ON ARCHITECTURE,  
PRESERVED IN THE BRITISH MUSEUM; AND OF TWO IN THE LIBRARIES OF OXFORD.

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It will doubtless be satisfactory to the reader, before proceeding to the translation of that portion of the text of our classic author relating to Doors, to be put in possession of some information respecting the Codices, which have been taken as authorities for the text given in this Work, and which text varies so considerably from the generally accepted printed editions. It would be unnecessarily tedious to state all the reasons, which influenced the selection of this or that codex, as the authority of manuscripts in general depends upon tests extremely numerous, which have been summed up with considerable ability by the Rev. T. Hartwell Horne in the second volume of his admirable work on the Critical Study and Knowledge of the Holy Scriptures, to which the reader is referred. The text given in this work has been compared, word by word with each of the manuscripts, and by recording the various readings of each, the Reader has it in his power to judge, whether the corrections suggested are founded upon just views and in conformity with the authorities referred to. The most important criterion of the value of a Codex is its antiquity; the reader, therefore, is cautioned, that, in preserving the record of the dates with which four of the six manuscripts are indorsed, it is not intended to justify the authenticity of such dates, but merely to state the fact of such indorsements. The study of manuscripts is so peculiarly the result of various researches in Codices of different ages and countries, that no one can be a competent judge of the value of manuscripts, who has not followed up the study for a considerable period. Such a study is distinct from the pursuits of an Architect, therefore the writer may be justified perhaps in resting upon the authority of Caisley, librarian in the British Museum about a century since, who indorsed the greater part of the manuscripts, and who, in the preface to his "Catalogue of the Manuscripts in the King's Library," 4to. London, 1734, gives some "Observations upon various MSS." and attaches at the end of his catalogue 150 specimens in copper plates, of the manner of writing in different ages, from the third to the fifteenth century. It is to be regretted, however, that he did not adduce specimens of the written characters used in various countries at the same period, properly classed, so as to have enabled the antiquary to have judged, at a glance, of the country as well as age to which a doubtful Codex may owe its origin. The words of Caisley himself, from the candour with which he speaks, give great value to the dates, which he ascribes to the MSS. In his preface, p. vi. he says, "I may be mistaken in assigning the century in which a book was written, and instead of the ixth may have fixed upon the viiith or xth century. But is it not better to be told that a book is 900 years old, when perhaps it may be 1000 or but 800, than to be left quite in the dark as to its age? And yet I have studied that point so much, and have so often compared manuscripts without date with those that have happened to have a date, that I have little doubt as to that particular. Nay, as by looking in

people's faces, most men are able to guess right, that this person is about forty, that about fifty, and another about sixty, without being able to give any reason for these guesses, so I think that by frequent inspections I have attained the faculty of guessing the age of MSS. and that even before I search more narrowly for certain *κρίσεις* of their age."

The Codex first described will be the one chosen for the text in the following pages, being entitled to be regarded as the most valuable of the six in the British Museum, not only on account of its reputed age, but for the correctness of its text, and the absence of all omissions.

#### HARLEIAN MS. No. 2767.

Indorsed *sec. ix.* It is the only subject in the volume, and is written on vellum, in single columns on each page, and in fine bold characters. The headings of the books, and original divisions of the chapters are in letters of a brilliant red colour, as fresh as when first put on, except on the first page, which is soiled from use. The heading of the second chapter has the following interpolation of the transcriber, "Liber primus explicit Dñ gratias amen. Incipit liber secundus." The last book concludes in a similar manner. There are frequent capital letters in black ink, as though indicating the commencement of paragraphs, but in many instances obviously erroneous. There is not a single omission in the chapter relating to Doorways, The abbreviations are very rare, and a peculiarity is observable in the small *s*, which is generally given as the *r*, except in the beginning of words, or where it is double, when it is written *f* and *ff*. *Et* is written in the middle of words, as " &," thus in *symm&riae*.

#### HARLEIAN MS. No. 2760.

Indorsed *sec. xv.* The only subject in the volume; and is written on vellum in single columns with a remarkably neat character, the ink in parts however being much faded or rubbed. The capital letters at the head of each chapter are illuminated. This Codex is full of abbreviations, the sure sign of a late period; and several serious omissions occur. Thus in the description of the contractions of the openings of Doors, after the words *pars luminis contrahatur antepagmenti parte*, the sentence *iiii. Si a pedibus xxv ad xxx summa pars contrahatur antepagmenti parte* is omitted, and instead of the numeral *iiii* the numeral *viii* follows; the eye of the transcriber having been deceived by the repetition of the words *contrahatur antepagmenti parte*. A similar omission, originating in the same cause, occurs near the end of this chapter, where the words, "*amplius foris latitudo si quadriforis futura est altitudo adjiciatur*" are wholly left out.

#### HARLEIAN MS. No. 3859.

Without indorsement. The ten books of Vitruvius form one of several subjects in the same volume, and are written on vellum in single columns. The headings and first letter to each of the books, as well as the first letters of certain divisions in the first book, are painted a flat tint in red or green, or both. The abbreviations are much more frequent than in No. 2767: the same sort of character is employed as in that Codex, but smaller. In the paragraph almost immediately succeeding the description of the diminution of the openings of Doors, which properly runs thus:

“ Supercilii crassitudo *quanta antepagmentorum in summa parte erit crassitudo*,” the words in italics are omitted, the copyist having been deceived by the quick repetition of the word *crassitudo*. The compiler of the Harleian Catalogue remarks upon this Codex, “ *exemplar admirabile, et quantivis, ut videtur, pretii.*”

#### HARLEIAN MS. No. 4870.

The indorsement attributes this manuscript to the xvth century. The text is written on paper in double columns to each page, with much less care than the Codex at the head of our list. It appears never to have been completed, as the capital letters, intended to be put at the heads of the books, are omitted altogether, and the other principal letters at the beginnings of chapters are inserted in a careless manner, apparently by a subsequent hand ; and the red ink in which they were written is become quite pale. Various errors of gender and termination are frequent, evidently the fault of the transcriber. The abbreviations are few and obvious, and in the description of the contractions of the openings of Doors an omission occurs of all the words between “ in summo contrahatur,” and “ antepagmenti parte VIII.”

#### HARLEIAN MS. No. 2508.

According to the indorsement this is a manuscript of the xvth century, and is one of many subjects, military, religious, literary and scientific, that make up the volume, and all which seem to have been transcribed by the same hand, I should think at Florence. The text is written in single columns to each page, and on paper ; the words are very much and very frequently abbreviated. There is a very complete index at the head of the work of our author, dividing the books into chapters ; and the capital letter of each book is a large one written in red colour. The first letter of each of the chapters is also larger than the rest. The part relating to the contractions of the openings of Doorways, appears to have been a stumbling block to the transcriber of all the Codices, except the first, No. 2767, for in the present instance also the following words are omitted, “ *si erit lumen ab imo ad sedecim pedes antepagmenti III parte XVI pedibus ad XXV superior pars luminis contrahatur*,” and the concluding part of this paragraph, usually written *antepagmenti parte II* is transcribed thus *antepagmenti qrta parte*. Various other passages are also left out in this chapter, and in effect the departures from palpable propriety are so great in many instances, as to render its variations from other manuscripts of little value : thus in the obscure phrase *protis pedibus*, written in this Codex *portis pedibus*, the new reading becomes of little authority, and is of hardly any use to the critic, although every variety of this passage is of value, even in a Codex of otherwise inferior worth, in order to enable us to arrive at the meaning of Vitruvius.

#### COTTONIAN MS. CLEOPATRA D.1. LARGE 4to

There is no indorsement to this volume, but judging by Caisley's *κρίσις* it appears most probable, that this Codex may be considered as belonging to the period prior to the 12th century. The text of Vitruvius forms one of several subjects that compose the volume, and is written on vellum in single columns on each page ; the characters are clear and distinct, the *i* has no hair stroke over it ; but few abbreviations occur, and they obvious. The headings to the books are in

red, which, from being originally composed of a greasy substance, has spread and disfigured the parts near: the capital letters are frequent, and are touched with red ink on the original black letter, to render them more conspicuous. In that part of the text, immediately following the descriptions of the contractions of the openings of Doors, the same omission already remarked in the Harleian MS. No. 3859 occurs from the quick repetition of the word *crassitudo*, so that in this manuscript also the words distinguished by italics do not exist. (See the Preface concerning another Codex).

It may be presumed that this Codex is the one mentioned by Schneider, vol. I. pp. xxxi-ii as having been examined by Isaac Vossius, whose critical notes founded upon this MS. are made use of by Bondam in his *Variæ Lectiones*, edited Zutphanix 1759.

### MSS. OF VITRUVIUS AT OXFORD.

BODLEIAN LIBRARY, MARKED AUCTAR <sup>F</sup> 5.7.

This is the only one, that appears to be preserved in this library, although James in his Catalogue of the MSS. of England and Ireland enumerates two. This Codex was bought in London by the present Librarian, about the year 1820 at the Abbé Celotti's sale: it is in excellent preservation, and although it has no date, appears to have been written in the sixteenth century. It is the sole subject of a quarto volume, written in single columns on each page, on vellum. The capital letters to the heads of books and other divisions are large, written in blue and red colours, and some illuminated with gold. The C of "*Cum divina tua mens*," at the very commencement is embellished with a coloured half figure of a person in a scarlet cloak reading a book. The text appears to have been written by two or more scribes at different periods, the two first books being in a larger character than the eight last: there is usually a hair stroke (') over the i, but frequently no mark at all, and the diphthong æ and the letter e are both written e. The abbreviations are frequent, in fact to almost every word. Many of the numbers, expressed by words in the most ancient copies, are in this Codex written with numerals. In the description of the contraction of Doorways, an omission occurs of the words "*iiii. Si a pedibus xxv ad xxx summa pars contrahatur antepagmenti parte.*" The Codex numbered 7541 by James as being in the Bernard collection, the greater part of which is in the Bodleian Library, is not now to be found there.

### LIBRARY OF ST. JOHN'S COLLEGE, No. 66.

This is the one numbered 1926 by James, in his Catalogue of Archbishop Laud's MSS. this collection having been left by that prelate to this college, of which he had been the head. The books of Vitruvius form the sole subject of a folio volume, the text being written on vellum, in single columns to each page. There are very large capital letters in blue and red characters at the heads of the chapters, and embellished with thin blue or red marginal curved lines, a practice most frequent at the period when this Codex was written. The abbreviations are frequent; no diphthongs nor any strokes, nor dots over the i. The following is the only omission. "*Quanta antepagmentorū in summa parta erit crassitudo.*" At the end is this valuable addition which defines the very day and place of its completion, the 24th December, 1316. *Completus est iste liber p̃die bigiliarum natalis Dmi. anno Dmi. m-ccc-xvi. Radulpho de Bourne tunc Abbega August Cant.*

The University of Cambridge does not appear to possess one manuscript of the work of our author ; at least none could be found either in the University, Trinity, Pepysian or Emanuel Libraries, after a very minute search through the friendly assistance of the Rev. Mr. Lodge, Principal Librarian of the University Library and of W. Mann Esq. of Clare Hall. A bequest had been made to the Emanuel Library by Archbishop Sancroft of all his MSS. among which were some of Vitruvius, but it would seem from D'Oyley's life of that prelate, that they never reached it.

A few observations upon the commentators, whose authority has been deemed of the greatest weight, will conclude this brief review of the various original authorities, upon which the following text and translation are founded.

Sulpitius, the original editor of the text of Vitruvius, has adhered in his " Editio princeps," with scrupulous fidelity, at least in his chapter on Doors, to the MSS. consulted by him : he has preserved the very pointing of the Codices, irregular as they are, even to the dividing the nominative from its verb which immediately follows it, the adjective from the very substantive with which it agrees. It appears remarkable, that up to the time of Schneider the host of editors and commentators, who have succeeded each other, should have passed by this pure edition, and have adopted so blindly that of his successor.

Jocundus was the second editor of the work of our classic author. Ambitious of clearing up what appeared to him to be the intricacies of the text, he has not hesitated, with a temerity that has called down the severe but just denunciations of Schneider, to alter the words of the MSS., even without any other authority of equal weight ; to omit some phrases ; and even introduce not merely words, but in frequent instances whole sentences, so as frequently to change the sense of Vitruvius. These alterations and interpolations will be noticed in the following text.

The text and notes of Philander display more critical knowledge than architectural discernment, and he, as well as Galiani, with every pretension to extraordinary merit for the purity of his text, has but too faithfully followed the corrupt stream of Jocundus.

It might have been expected, that the learning of a Barbaro and the practical science and architectural knowledge of a Palladio would have produced an edition, if not devoid of discrepancies and defects, at least pure in text and correct in illustration ; but neither the one nor the other has been the case. Jocundus has been the authority for the former, and a brilliant imagination too frequently the source of the graphic illustrations of the latter.

Schneider, with a critical acumen worthy the high classical character of the German literature, with unwearied patience and biblical skill, has been the first since Sulpitius to restore our author to his pristine purity : a vast fund of profoundly learned notes, a host of authorities and collations, have reduced the Vitruvian text to an almost certainty. This work published at Leipsig in 3 vols. 8vo. in the years 1807-8, is without illustrations by plates ; but as a ground work for an architect to proceed upon, with the great mass of information furnished by the researches of modern authors and travellers on the classic soils of Greece and Italy, it offers every facility for a complete elucidation of the only practical treatise on our art, handed down to us from the ancients.

We have three versions in our language. Newton, the first translator, must be ever regarded as meriting great respect for the diligence, which he has bestowed upon his version, on his illustrations and notes ; but he seems to have been too little acquainted with antique monuments. The epitome of Mr. Wilkins evinces the intelligence of the classical scholar, a profound knowledge of Grecian examples, and an acumen most essential to the true developement of the obscurities of Vitruvius. The new ideas, thrown out by this author upon the text, are numerous, brilliant and just ; and frequent use has been made of them in the following text.



## ORIGINAL TEXT.

\*DE OSTIORUM ET ANTEPAGMENTORUM ÆDIUM  
RATIONIBUS.

Ostiorum† autem et eorum †antepagmentorum in ædibus hæ sunt rationes, uti primum constuantur quo<sup>a</sup> genere sint<sup>β</sup> futuræ, † genera<sup>γ</sup> sunt enim thyromathon<sup>δ</sup> hæc, Doricum, Ionicum, Atticurgæ<sup>ε</sup>.

Horum symmetriæ (Dorici<sup>ζ</sup> generis) conspiciuntur his rationibus, uti corona summa quæ supra antepagmentum superius imponetur<sup>η</sup> æque librata<sup>θ</sup> sit capitulis summis columnarum, quæ in pronao fuerint. Lumen autem §hypetri constituatur sicuti: quæ altitudo ædis a pavimento ad lacunaria fuerit, dividatur in partes tres semis et ex eis duæ|| partes lumine<sup>κ</sup>

## TRANSLATION.

OF THE PROPORTIONS OF THE DOORWAYS OF  
EDIFICES AND THEIR DRESSINGS.

The following are the proportions of the doorways and their dressings in edifices, it being first settled of what order they are to be, for the orders of doorways (Θυροματων) are Doric, Ionic, Atticurge.

The design of the Doric order is arranged with such proportions, as that the top of the corona, which will be placed above the lintel, be on a level with the top of the capitals of the columns, which are in the pronaos. But let the aperture of the Hypethrum be so managed, that, whatever may be the height from the pavement of the edifice to the coffers, it be divided into three

<sup>a</sup> Codex Harl 2767 and Codex Laudianus have "quod" a palpable error of the original copyist.—<sup>β</sup> Jocundus changed the order of these words and has "futuræ sunt."—<sup>γ</sup> Jocundus has "genera autem sunt."—<sup>δ</sup> Barbaro's text has "thyromaton."—<sup>ε</sup> The Codex Harl; 3859 has "atticurgæ," No. 2508 "atticurgæ."—<sup>ζ</sup> These words "dorici generis," exist in no manuscript whatever; they were first introduced by Jocundus.—<sup>η</sup> In the printed text generally given "imponitur."—<sup>θ</sup> Our codex has "liberata."—<sup>ι</sup> Schneider has "hypætri," and attributes the first introduction of the word "hypothyri," usually given in the printed editions instead of "hypetri," to Jocundus; justly censuring him for the misapplication of that term, which signifies rather the sill in contradistinction to "hyperthyron."—See glossary at the end of this chapter.—<sup>κ</sup> Sometimes "sic, uti."—<sup>λ</sup> The generally received printed text has "lumini."

\* It is perhaps hardly necessary to remark, that the headings to the chapters are interpolations of the Editors and Commentators of Vitruvius—Sulpitius instead of "ædium" has "sacrorum"—Jocundus "sacrarum ædium" and Galiani omits "et antepagmentorum"—The Codex Harleianus, No. 2508 has this heading "de proportionibus ostiorum in ædibus et eorum generibus ac simetriis."

† Newton in his translation of Vitruvius renders "ostia" by the English word *portals*, in order to distinguish between the moveable doors "fores" and the dressings "antepagmenta:" this last word he considers to mean only the jaumbs or architrave of the door case: but as it is evidently intended here to describe the whole by a part, it is rendered by the word "dressings."

‡ Vitruvius strictly adheres to the division, which he had previously laid down c. 1: 1, iv: "E columnarum enim formationibus trium generum factæ sunt nominationes, Dorica, Ionica, Corinthia." Alberti in his inestimable work "De re ædificatoriâ" l. vi: c. vii: classes the capitals under *three* heads, Doric, Ionic, and Corinthian, considering the Tuscan as a simplification of the Doric, and afterwards mentioning the composite, as it is in effect, as an enrichment of the Corinthian. In Serlio's Treatise, however, we have distinct mention of *five* orders of architecture—when this quintuple

division first obtained it is difficult to determine, for, from the very decided manner in which Sebastiano mentions "le cinque maniere delle colonne," it is to be presumed, that he but followed the universally acknowledged arrangement.

§ Mr. Wilkins' version of these few words is thus "*the space which is intended to be left open to the air*," the remarks of this intelligent author upon this chapter elucidate many points, which had been obscured by the alterations and interpolations of the original text—In his note upon this passage, Mr. Wilkins observes "the printed copies read *lumen autem hypothyri*," but the MSS. read either "hypætri, hipetri" for "hypothyri;" meaning that part of the doorway, which was either hypæthral or exposed to the air. Schneider remarks "hypothyri" a new word, which was first coined by Jocundus, but which has no signification." Vitruvius uses the two expressions "lumen hypætri," and "lumen valvarum" clearly denoting different objects. See also note ‡ p. 22.

|| Newton has a long note upon this passage, and, reasoning from the analogy derived from the Doors of the Temple of Vesta at Tivoli and the Doric Temple at Cora, he comes to the conclusion, from what he considers, in common with almost all the commentators, to be the apparent unreasonableness of the present text, that there must be some error, and suggests that the original must have been "duæ s," or "semis."

valvarum\* altitudine constituentur. Hæc autem dividatur in partes XII et ex eis quinque et dimidia latitudo luminis fiat in imo et in summo contrahatur, si erit lumen ab imo ad (*sumum*)† sedecim pedes<sup>μ</sup> antepagmenti III.‡ parte. Si XVI Pedibus<sup>ν</sup> ad XXV superior pars luminis contrahatur antepagmenti parte IIII. Si a pedibus XXV ad XXX summa pars contrahatur antepagmenti parte§ VIII. Reliqua quo<sup>ξ</sup> altiora erunt<sup>ο</sup>, ad perpendiculum|| videntur oportere conlocari. Ipsa autem antepagmenta (*crassa*<sup>π</sup> *fiant in fronte altitudine luminis parte duodecima*) contrahantur (*que*) in summo suæ crassitudinis XIII parte. Supercilii crassitudo quanta antepagmentorum in summa parte erit crassitudo¶. Cymatium faciendum est antepagmenti parte

parts and a half, and let two of them be given to the height of the opening of the doors. Let this (height) be then divided into XII parts, and five and a half of them give the width of the opening at bottom: and at top let it be contracted, if the opening from bottom to top be sixteen feet, a third part of the jaumb. If from XVI to XXV feet let the upper part of the opening be contracted a fourth part of the jaumb. If from XXV to XXX feet let the upper part be contracted an eighth part of the jaumb. Those which are higher seem best when perpendicular. But the jaumbs themselves let them be *made in front a twelfth part of the height of the opening*, and contracted at top a fourteenth part of the width. The height of the lintel is equal to the width of the upper part of the jaumb. The cymatium is to be made equal to the sixth part of the jaumb; but its pro-

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<sup>μ</sup> Our Codex No. 2767 has "pedis."—<sup>ν</sup> In all the MSS. and printed text, "pedum." Corrected first by Schneider into "pedibus." The previous *si*, guessed at by Schneider, is introduced interlinearly in the Codex 3859, as though it had been originally an omission of the earliest MSS. and retained in this place with scrupulous fidelity by the subsequent transcriber, who might have been unwilling to restore it to its original position between the words "parte" and "Pedum," on account of the erroneous case of the latter word.—<sup>ξ</sup> All the MSS. in the B. M. have *quo*. Jocundus "quod."—<sup>ο</sup> Barbaro "sunt."—<sup>π</sup> The words in italics were introduced into the text by Jocundus, according to the canon laid down by Vitruvius for the Ionic jaumbs, preserving a more robust proportion for the Doric; and thus supplying the omission of our classic author, who does not give the width of the Doric jaumbs.

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"In practice therefore," he says, "it appears to me most advisable to make the height of the aperture in Doric Portals like those of Cora and Tivoli, viz.  $2\frac{1}{2}$  and  $3\frac{1}{2}$ : and in Ionic Portals to give the aperture the height mentioned in the text, viz. 2 to 3." Philander suggests the following as the correct reading; "dividatur in partes tres et ex eis duæ partes semis lumini valvarum altitudine constituentur," an order adopted by Rode.

\* Valvarum, a remarkable word, which, if it bear the interpretation given to it by Newton, in his note *in loco*, of three leaved doors having the middle leaf hinged to a side leaf, affects materially the subsequent details of the wooden doors (fores).

† An interpolation by T. L. D. as it does not exist in any MS. nor in the generally received printed text. The correctness of these words, "ab imo ad sedecim pedes," has been much doubted. Meister in his notes on the Comment of Goett, p. 167, suggests that "*a minimo*" should be substituted for *ab imo*. Schneider proposes to read it thus, "*in imo a minimo*." It appears to me that "*sumum*" has been omitted by the copyist, and that the sentence should stand as here given

upon the authority of a similar passage in the third satire of the 2nd Book of Horace, l. 308.

..... ab imo  
ad sumum totus moduli bipedalis;

‡ A remarkable interlinear amplification of these numerals occurs in the Harleian Codex 3859, which has the numeral  
tia cim que ta va  
letters thus expressed, III XVI XXV XXX VIII marking more distinctly the words *tertia*, *sedecim*, *vigintiquinque*, *triginta octava*. It occurs in no other part of this chapter, where numerals are used.

§ The Laudian Codex varies considerably from the text here given, as well as from the one generally received—it runs thus, "et in summo contrahatur si erit lumen ab imo ad XVI pedes antepagmenti in parte XIII pedum ad XXII superior pars luminis contrahatur antepagmenti parte IIII si a pedibus XXI ad XXX summa pars contrahatur antepagmenti parte v."

|| An illustration of this precept occurs in the Pantheon Door at Rome, which does not diminish, and the opening of which equals in height 38 ft. 11 in. See plate 17.

¶ Perrault says, "This cymatium is so little, that I cannot

sexta projectura autem quanta est ejus crassitudo sculpendum est Cymatium Lesbium<sup>σ</sup> cum astragalo: supra cymatium quod erit in supercilio, conlocandum est hyperthyrum<sup>τ</sup>† crassitudine supercillii et in eo scalpendum est Cymatium Doricum astragalum Lesbium sima‡ sculptura corona plana cum cymatio, projectura autem ejus erit quanta altitudo supercillii, quod supra antepagmenta imponitur. Dextra atque sinistra projecturæ sic sunt faciendæ, uti crepidines excurrant et in ungue ipso<sup>υ</sup> cymatio conjungantur.

Sin autem Ionico genere futura<sup>φ</sup> erunt lumen altum ad eundem modum quemadmodum in Doricis fieri videtur; latitudo constituatur<sup>χ</sup>, ut altitudo dividatur in partes duas et dimidiam

jection equals its height. The Lesbian cymatium with its astragal is to be carved. Above the cymatium, which will form part of the lintel, the cornice is to be placed of the same height as the lintel, and on it is to be carved the Doric Cymatium, Lesbian astragal, sculptured sima, and the flat corona with its cymatium; but its projection will be equal to the height of the lintel, which is placed over the jaumb. To the right and left knees are to be so made, that they overhang the outer margins of the architrave, and with the cymatium mitre at the angles.

But, if the doorway is to be of the Ionic order, the height of the opening is to be in the same proportion as in the Doric; let the width be so arranged, that the height, being divided into two parts and a half, one and a half may be the width of the opening at bottom; let the

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<sup>σ</sup> Codex Oxon "Lesbium."—<sup>τ</sup> Codd. Laudianus et M. B. No. 4870—2508 "hipetrum."—<sup>υ</sup> The generally received printed text has "ipsa cymatia."—<sup>φ</sup> Jocundus "futura erunt."—<sup>χ</sup> The MSS. 4870, 3859, and the Cotton. and Laudian Codices have "construatur."

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but suspect that some error has crept in, that the copyist has ill read the number, which was in figures, and that he has taken vii for vi. Barbaro and Jean Bullant in their illustrations of Doric Doors make this cymatium a third part of the jaumb, and not the sixth—nevertheless, Barbaro in his commentary says nothing about it, which confirms me in the opinion, that he did not pay great attention to his plates, and that he trusted entirely to Palladio; who, being more profoundly acquainted with the architecture by the study of the antique monuments, than by the text of Vitruvius, would introduce into the illustration matter of his own—and in effect in this same plate of the Doric door there are many other things not according to the text, such as the proportions of the height of the door, and those of the hyperthyron or frieze. "I must remark however, on this observation of the learned Frenchman, that in none of the MSS. that I have had the opportunity of consulting, is the word *sexta* expressed by numerals.

\* "Cymatium Lesbium," an ogee or sima reversa, according to Newton.

† Newton thinks the hyperthyron may mean the frieze and the bed-mould of the cornice together. Schneider vol. II. p. 274 in his notes on this passage has an elaborate inquiry on the etymon. of the word *ὑπερθύρον* to which the reader is referred. The whole passage and context seem fully to bear out the illustration of W. Wilkins, and has led to the adoption of his opinion, that the "*hyperthyrum*" mean an assemblage

of mouldings immediately above the lintel, forming a cornice without a frieze, as in the door of the Tetrastyle Temple at Agrigentum, the window of the Temple at Tivoli, in the doors at Balbec and Palmyra, and of the Tower of Andronicus Cyrrhestes at Athens, which are without any intermediate frieze.

‡ Perrault observes "I have followed the interpretation of Barbaro, who understands that *sculptura* does not here signify sculpture, but the manner of profiling the mouldings, which, according to Vitruvius, ought to have as much projection as height; so that in this passage a moulding *sima sculptura* signifies a moulding having less projection than height. "So much variety of opinion exists not only on this word but on the whole construction of the sentence, that it justifies any one in offering an opinion on the subject. The printed text by Jocundus, in which he has been generally followed, runs thus, "Et in eo scalpendum est Cymatium Doricum astragalum Lesbium sima sculptura. Corona *deinde* plana *fiat* cum cymatio," in which sentence he interpolates the words "*deinde*" and "*fiat*." I am inclined to think, that "*sculptura*" may have meant some species of moulding—and that the two sentences formed one, as given in the translation.

Stratigo in loco observes in a note upon this passage, "In the MS. Birn. instead of "*sima*" is read "*cynoma*," an unmeaning word. In the Casen MS. the passage is thus read, "Lesbium, summa sculptura corona plana cum cymatio."

ejusque partis\* unius s (*emis*) ima luminis fiat latitudo<sup>α</sup>, contracturæ ita uti in Doricis. Crassitudo antepagmentorum altitudine<sup>β</sup> luminis in fronte XIII parte, cymatium hujus crassitudinis sexta: reliqua pars præter cymatium dividitur in partes XII, harum<sup>γ</sup> trium prima corsa fiat cum<sup>δ</sup> astragalo secunda quatuor, tertia, quinque, et<sup>ε</sup> eae aequæ corsæ cum astragalis circumcurrant† (*projecturas*). Hyperthyræ<sup>ζ</sup> autem ad eundem modum componantur quemadmodum in Doricis protis‡ pedibus<sup>η</sup> ancones sive <sup>θ</sup>pro-

contraction be as in the Doric doors. The breadth of the jaumbs on the face is a fourteenth part of the height of the opening, the cymatium a sixth part of this breadth: the remainder exclusive of the cymatium is divided into 12 parts: let the first fascia with its astragal take three of these, the second four, the third five and let these fasciæ also run round (the knees,) with their astragals. But let the cornice be designed in the same manner as in the Doric. From the projecting ends let the carved consoles

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α Barbaro "altitudo."—β The generally received printed text "latitudine."—γ B. M. and Land. MSS. "horum."—δ In the Harl. MS. No. 3859 Laud. and Cotton. Codices "cum" is omitted, in the others it exists.—ε In all the printed editions, except that of Sulpitius and Stratico, "exæ" is omitted, although it exists in every MS. Schneider has noticed it in his notes, Codex Oxon. has *exæ æque*. The usually accepted text is *æque corsæ*; but since all the MSS. have *exæ æque corsæ*, except the Oxford one just noticed, it appears probable, that the *x* has at an early period usurped the place of the *t*, and that the *e* before *æque* has been disjoined from the preceding *ea*, with which it formed the diphthong; and thus there is reason to suppose, that the sentence originally stood as here given.—ζ In all the British Museum and Oxford MSS. the word here used is "hypetri," where employed before at the beginning of the chapter it evidently means the opening of the door, but the opening (lumen) has already been settled in the Ionic door, and the cornice nowhere alluded to, except it be in this passage; consequently the reading usually adopted has been here received.—η In the generally received printed text "hyperthyridibus."—θ In the generally received printed text "prothyrides."

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which emendation makes very good sense of the passage. Pont.—Nor does this emendation appear unreasonable: the upper moulding of the entablature is now being described, and we find at the beginning of the chapter, that Vitruvius gives as a rule, "uti corona summa quæ supra antepagamentum superius imponitur æque libra sit capitulis summis columnarum." Taking then this new reading, the translation runs thus, "the uppermost sculptured or carved corona, with its cymatium, is flat or level, but its projection, &c."

\* Considerable difficulty occurs in this passage, which is variously given by different authors. In the codices 3859, 4870 of the British Museum, the sentence runs thus, "ejusq partis unius simalum (*and si malum*) in his fiat latitudo." Schneider rejects the word "semis," but in the MSS. above cited the letter immediately following the word unius is so evidently an s, that it appears impossible to call it in question, and then the usual form of the passage may stand as it does, "ejusque partis unius s ima luminis fiat latitudo," supposing as there is every reason to do, that the copyists have negligently followed an inaccurate copy, both in the division of the words and the interpolation of an *h* in *his*." Sulpitius has *eisq partis unius sima luminis fiat*. Had the *s* been a little distant from *ima* the passage had been quite correct; even as it is, the authority of the Editio Princeps is conclusive.

† The word "projecturas," now introduced here for the first time seems necessary, or some other one of equivalent meaning, in order to complete the sense intended by Vitruvius. The "Corsæ" form part of the "antepagmenta," consequently the

"corsæ cum astragulis" cannot run round them; and it cannot be meant to be implied that they are to run round the opening, for, as the "antepagmenta" do so, the expression would be redundant. Vitruvius therefore must have meant, that the "corsæ" should break round the knees, as in the door at Coræ (illustrated in plates 21 and 22 of the 3d chapter). In the Agrigentine and Cefalu doors, there being only one "corsa" properly speaking, although there is a somewhat wide fillet under the moulding of the antepagment, the "corsæ" do not break round the knees.—See plates 10, 12, 14.

‡ The words "protis pedibus" have given rise to much discussion with the commentators of our author. In the MS. No. 2508 they are written "portis pedibus," and where abbreviated in another Codex "p tis pedibus;" but whether they belong to the previous or subsequent sentence cannot be decidedly affirmed from their appearance on the face of the manuscripts. Mr. Wilkins in his Vitruvius suggests the alteration "portis pedibus," "since in most of the MSS. the three first letters of the word 'pedibus' are indistinctly written, and no objection to the latinity of the passage can arise, as we have several instances of the use of the ablative for the genitive." In a paper however "on certain passages in the fourth and fifth books of the Architecture of Vitruvius," published in the Philological Museum No. 3 Mr. Wilkins offers a much more probable solution of the difficulty "*Projectis pedibus*. The first word appearing in the MSS. in a contracted form, that is, *pris pedibus*, *protis pedibus*, and *portis pedibus*, has led to a variety of conjectures as to the construction of this and the

dites\* vocantur exalptæ<sup>†</sup> dextra ac sinistra præpendeant ad imi supercilii libramentum præter folium. Eæ habeant in fronte crassitudinem ex antepagamenti<sup>‡</sup> tribus partibus (unam<sup>λ</sup>) in imo<sup>μ</sup> quarta parte graciliores<sup>ν</sup> quam superiora.

Fores ita conpingantur<sup>ξ</sup> uti scapi<sup>π</sup> cardinales sint ex altitudine luminis totius xii<sup>ο</sup> parte<sup>π</sup>. Inter duos scapos tympana<sup>ς</sup> ex xii<sup>ο</sup> partibus habeant ternas partes. Impaginibus<sup>ρ</sup> distributiones<sup>||</sup> ita fient, uti, divisis altitudinibus in partes v, duæ

(they are otherwise called trusses) hang down on the right and left, as low as the soffit of the lintel, exclusive of the leaf. Let their face equal a third part of the width of the dressing, and let them be at bottom a fourth part narrower than at top.

Let the doors be so framed that the hinge-stiles be a twelfth part of the height of the whole opening. Let the panels between the two stiles have three parts of the 12. Let the distribution of the rails be thus arranged; the heights being divided into 5 parts, let two be given to the

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\* In the generally received printed text "exalptæ."—x Codd. B. M. have all "antepagmentis."—λ Unam, an interpolation by modern editors to supply the deficiency of some word omitted in the original text.—μ Codex B. M. No. 4870 "imis."—ν Ditto, "graciliore."—ξ Generally received printed text "conpingantur."—ο Codices 4870 and 2760 have xxi<sup>ι</sup>.—π Ditto, "impaginibus."

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preceding sentence. The printed copies read *quemadmodum in Doricis hyperthyridibus*, beginning the next sentence with *ancones*. Schneider omits *hyperthyridibus* as redundant. The passage is certainly complete without it; and *quemadmodum in Doricis* appears in a preceding part of the chapter. The questionable words therefore must either be omitted, or must begin a new sentence. There can be little doubt that we should read *projectis*, or *porrectis pedibus*,—the ends being made to project." The same ingenious critic suggests the alteration of *locentur* for the common *vocentur*, a correction, which hardly, however, appears so necessary as the former one.

\* "Prodites" has been as much tormented as "portis pedibus." The Codices 4780 and 2508 of the B. M. give "prothides," and other MSS prothides, ptides, prothydes, protyspedes. Jocundus substituted for it the word "prothyrides," and Schneider "parotides," it is not unlikely that Prodites may have been a technical word never made use of by any other classic author, whose works have been preserved till now. Mr. Wilkins in the paper alluded to in the preceding paragraph says, "I have adopted Parotides after Schneider. The *ancones* or *parotides* are the consoles, hanging down from the ends of the "hyperthyrum," resembling a double volute, in the form of an S. In the Athenian inscription the console is termed οὐς, from a kind of resemblance to the human ear; whence οὐrides or παρωρίδες.

† The *scapi* are supposed by Newton to be the stiles; the *scapi cardinales* the hinge-stiles, or rather the door-posts to which the doors are hinged. He adds "the *scapi* are mentioned twice afterwards—the first mentioned of the two I take to be the middle stile of the door, and the other side-stiles i. e. those next the antepagmenta. It is not determined whether each of the cardinal stiles is to have in breadth the twelfth part of the height of the aperture, or whether that measure is to be

divided between both. I have chosen the latter." Galiani has altered *allitudinis* in the text to *latitudinis*, thereby making these cardinal scapi to be the twelfth part of the breadth instead of the height. Mr. Wilkins imagines these to be 12 parts of the width of the doorway, not of the height.

‡ Perrault acknowledges the embarrassment into which he was thrown by the detailed description of the joinery. "I have nevertheless found," says he, "that by the mere change of a single word, the corruption of which is very probable, I am able to reconcile the difficulties, for supposing that in the text there was *parte duodevigesima* instead of *duodecima*, that is to say, giving to the width of the stiles the eighteenth part of their height instead of the twelfth, almost all the other dimensions agree perfectly." In this note however, the acute Perrault labours under a serious difficulty, for as he before attempts to explain the passage by converting words into numerals, here he turns numerals into words, as the reader will perceive by casting his eye on the latter text, where his word "duodecima" is expressed by xii. See note ¶, page 17 supra.

§ The *tympana* I have translated panels, as does Newton. He says "Perrault and Barbaro make but one panel in the whole breadth of the aperture; but the manner in which the *scapi* are three times mentioned, proves that there must be at least four *scapi* exclusive of the cardinal *scapi*; and consequently two panels in the breadth; and this induces me to think that the twelve parts, out of which the *tympana* has three are to be understood not in the height of the aperture, of which the cardinal *scapi* has before had one twelfth; for, thus understanding it, the measures allowed to the tympana, *scapi*, &c. are reconcileable with that of the breadth of the aperture, otherwise not.

|| Perrault thus translates this passage, "The rails should be so spaced, that the height being divided into five parts, two

superiori, tres inferiori designentur. Super medium medii impages conlocentur\* et reliquis alii in summo alii in imo conpingantur. Altitudor impagis fiat tympani tertia parte, cymatium sexta parte impagis. Scaporum<sup>σ</sup> latitudines inpagis dimidia parte item replum† de impage dimidia et sexta parte. Scapi qui sunt ante secundum<sup>τ</sup> pagmentum dimidium impagis constituentur. Sin autem valvatæ‡ erunt altitudines ita manebunt in latitudinem adjiciatur amplius foris latitudo si quadriforis<sup>υ</sup> futura est altitudo adjiciatur.

upper (height), three to the lower. On the centre let the middle rails be placed, and, as regards the rest, let some be framed above and some below. Let the height of the rail be made a third part of the pannel: the cymatium a sixth part of the rail. Let the breadth of the stiles equal half the rail: the cover-joint also, four-sixths of the rail. Let the stiles, which are before the second pagment, equal half the rail. But, if they are to be valved, the heights will remain the same, but a greater breadth may be given the doors; if they are to be four-leaved the height may be (also) increased.

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<sup>ρ</sup> Jocundus and his followers give "latitudo."—<sup>σ</sup> In some of the MSS. written "scaphorum."—<sup>τ</sup> Rode changes these words into "qui sunt secundum antepagmentum," without sufficient reason or authority.—<sup>υ</sup> Sulpitius has "quadriformis."

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are given to the part above and three for that below; the centre rail should be situate a little higher than the middle, and the others should be united (with the stiles); the one above and the other below."

\* Newton. "The impages are supposed to be horizontal pieces of the framing, called by us rails. The translators in general except Galiani, have made but three in the whole height, one in the middle, and the other two at top and bottom of the door; the expression of the text *ex reliquis alii in summo alii in imo*, (of the rest some above and some below) and subsequent mention of some in the middle, would lead us to suppose that there must be at least two impages, if not more, both above and below the middle rail.

† Newton, "The replum has been variously interpreted, but the most generally received opinion is that it is the rising part of the panel, by us called the raising. The 12 parts are thus accounted for,

The 2 tympana at 3 each	-	-	6
The 4 scapi at $\frac{1}{2}$ each	-	-	2
The 4 replums at $\frac{1}{2}$ and $\frac{1}{8}$ each	-	2	$\frac{3}{2}$
The 4 cymatiums at $\frac{1}{2}$ each	-	-	$\frac{3}{2}$
The middle astragal or staff	-	-	$\frac{3}{2}$

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In all - - 12

After frankly stating the little satisfaction he derives either from his own interpretation or the rendering of others, Newton sums up the points of difference upon which the principal difficulties turn in the following words, "We imagine the *scapi* are the perpendicular, and the *impages* the horizontal margins of the door; why then should the former be but half the breadth of the latter? We know not whether the *cymatium* is included in the measure alluded to the *impage*, or excluded,

whether it is at top of the *impages* only, or at bottom also; whether it projects or recedes, or whether it is to be applied to the *scapi* as well as the *impages*; whether the middle *impage* is to be placed at the true middle of the height of the aperture or that point, which separates two parts above from three below. We are not informed how many *impages* there are to be made above and below the middle one, nor how they are to be disposed,—and we know not what is certainly meant by the *replum*. Wherefore the description conveys to us no clear idea, but is obscure and unintelligible; and the generality of translators have therefore contented themselves with giving a draft of the doors according to their own fancy, without regard to its conformity to the words of the text." See note in the summary at the end of this chapter, explaining the reasons for the interpretation given in the translation to the word "replum," cover-joint.

‡ "This expression implies that the door just described is not of the valved kind, but it does not inform us what valved doors are. Galiani supposes them to be one-leaf doors; Perrault, two-leaf doors in this place, and in the following passage one-leaf doors. It is certain they are neither one-leaf doors called *bifors*, nor four-leaf doors called *quadrifors*: because Vitruvius after having allowed an ample width for the door described, says, *if they are valved they must be wider*, which implies they are not one-leaf doors; for it is not to be supposed that doors, that have but one leaf, should be directed to be made wider than those, that have two or more leaves: it is rather a reason for making them narrower. Indeed we are not told the number of leaves in this described door, but those, that suppose the valved to be one-leaf doors, must suppose this to have two or more leaves; for it is evidently not a valved door, as before noted, and consequently they cannot

Atticurges<sup>r</sup> autem hisdem<sup>v</sup> rationibus perficiuntur quibus Dorica præterea corsæ<sup>g</sup> sub cymatiis in antepagmentis circundantur quæ ita distribui debent uti antepagmenta<sup>x</sup> præter cymatium expartibus VII habeant ternas<sup>ψ</sup>\* partes, ipsaque (ostia)<sup>†</sup> non fiunt celostrata<sup>ω</sup>† neque

The atticurge may be completed with the same proportions as the Doric; having besides fascias, which run all round beneath the cymatia in the dressings (or jaumbs), which ought to be so arranged, that the antepagments, independently of the cymatium, should equal three

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<sup>r</sup> Codices B. M. 3859, 2767, "Adticurges."—<sup>v</sup> The generally received printed text has "hisdem." Codex B. M. 2760 "hisdem."—<sup>g</sup> MSS. B. M. "corsæ."—<sup>x</sup> Jocundus and his followers have "in antepagmentis," a rash alteration by which he was obliged to interpolate subsequently between "ipsaque" and "non" the words "forium ornamenta" which do not exist in any Codex.—<sup>ψ</sup> Codex Bodl. "duas."—<sup>ω</sup> Jocundus has "cerostrata." Barbaro found in some old MSS. "clatrata." Baldi thinks the word should be "claustrata."

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suppose the one-leaf door is directed to be made wider than a door of two or more leaves, which is absurd and impossible."

"The door described is probably a bifors or two-leaved door, as Galiani conceives it; the distribution and proportion of the parts agree with such a formation; if so and if it seems likely that, as the valved doors are directed to be made wider they have consequently more leaves than the door described, and yet are not quadrifors, it is most probable that they are three-leaf doors, having the middle leaf hinged to one of the side leaves, and this opinion is in some degree confirmed by the order in which they are mentioned by Vitruvius: for he proceeds from the door described, which is probably a bifors to the valves, and then to the quadrifors."—*Newton*.

\* It is to be presumed that these 3-7ths mean, that the two antepagments should equal 3-7ths of the opening or 3-14ths each in width. In the Ionic doors the width of the jaumbs somewhat exceeds 3-7ths, so that according to this text the attic jaumbs are half as wide again, which seems contrary to reason. The Bodleian MS. which has "duas partes" instead of "ternas partes," appears to be nearer the truth, and may be the more correct reading."

† An interpolation of the words *forium ornamenta* here occurs in the printed text, at variance with all MSS. The passage is already difficult enough without the insertion of the unmeaning word *ornamenta*. Under the difficulties inseparable from the passage, perhaps the introduction of the word "ostia," may not be deemed too bold, nor too much for the meaning Vitruvius gives it at the beginning of the chapter; and in a previous paragraph he says, "hic autem Ionico genere futura erunt," not "future," as though it agreed with "valvæ" or "fores," and again he says "*reliqua* quo altiora erunt."

It is apparent that some important word is here omitted; for it is plain that "ipsaque" cannot refer to "antepagmenta" and at the same time the gender of the pronoun and subsequent adjective is equally irreconcilable with that of "fores;" but

the sense implied evidently requires "fores," for with no other word correctly speaking will coincide in sense the expression "non fiunt cerostrata, neque bifora, sed valvata." Unwilling however to alter the terminations of so many words, it seemed preferable to adopt "ostia," an inaccuracy of language certainly, yet not more incorrect than some expressions of Vitruvius in other parts of this work. It is fortunate however, that, whatever may be the precise words here intended by our author, the meaning is not ambiguous.

‡ Celostrata has given rise to numerous conjectures. Mr. Wilkins in his Vitruvius considers the word to mean *embossed with encaustic work*; the root being probably *caelum*, or graving instrument. In the paper of the Philological Museum already quoted, these comments appear on the passage "*ipsaque non fiunt clathrata*." "The MSS. give either *celostrata* or *celostrata*. Vitruvius having already mentioned the *forium ornamenta*, that is, the *antepagmenta*, or frames around the doors, proceeds to describe how the *lumina*, or openings, were to be disposed. These openings are divided into two portions, the *lumen hyperthyri*, and the *lumen valvarum*. They are similar in the Doric and Ionic doorways; he is now describing those of the attic. These *lumina* are to be *valvata*, like those of the window openings mentioned in the sixth chapter of the sixth book, *lumina fenestrarum valvata*. Barbaro says he found *clathrata* in two copies; and his testimony is the more to be relied on, inasmuch as he rejects it. Philander on the contrary adopts it, and illustrates the passage by the *fores clathratae* of the Pantheon, and by an ancient inscription (found near Naples) first published by him, in which we find *Fores clatratas cum postibus esculinis facito*. [See the description of this inscription with its illustration by Piranesi in Chapter III. of this work.] Perhaps the most satisfactory reading would be *ipsaque (sc. fores) non fiunt clathratae*. Perrault adopts this reading, having found it in a printed copy taken from a manuscript. The edition of Cesare Cissarano has *clathratae*."

bifora sed valvata et aperturas habent in<sup>a\*</sup> exteriores partes.

sevenths: and (the doors) themselves are not latticed, nor two leaved, but valved, and open outwards.

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<sup>a</sup> Schneider, the generally accepted printed text, the Bodl. Codex, and Nos 2767, 2508 of the Harleian MSS. have the preposition "in." The Harleian MSS. 3859, 4870, 2760, and the Cotton. and Laudian Codices omit the "in."

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\* Mr. Wilkins in his Vitruvius considers that the "in" should not exist, and thus translates the passage, "*the outward parts of them appearing like apertures.*" In the paper published in the Philological Museum, above alluded to, the following remarks occur, "Et aperturæ habent exteriores postes. The commentators conjecture that Vitruvius means to describe the doors as opening outwardly. The doors of the Roman Temples are said to have opened outwardly: this does not however appear to have been the case in Greek Temples; nor does the word *aperturas* admit of such an interpretation. In the (Napoleonic) inscription above mentioned (in the last paragraph,) the doors and their posts are mentioned. The meaning of this passage is, that the *aperturæ* (door openings) had external posts, to which the doors were hung. This is exemplified in the Pantheon at Rome, where the door-posts are placed externally, and the doors open inwardly."

I have been favoured with the following letter from Mr. Wilkins, of whose researches on the same subject ample advantage has already been taken in the preceding notes. As it relates to several points on which there still exists a difference of opinion between us, the Reader will be doubtless gratified by these additional remarks of the learned critic.

Weymouth Street,  
Feb. 6, 1833.

Dear Sir,

"On a reconsideration of what I have communicated to the Editor of the Philological Museum, I find I have but little to add on the chapter which treats of antient doorways. A perusal of the proof-sheets you have sent me, relating to this subject, induces me to offer you a few additional observations.

"In the passage relating to the Doric hyperthyrum I think you must read *imd sculpturd*; this expression evidently alludes to the cymatium of the supercilium. If it referred to the simæ it would have followed the passage describing the corona. Besides the words would have been *simd scalptd*, or rather *simas scalptas*. The paragraph which as you read it would stand, "Eæ seque corsæ cum astragalis circumcurrant *projecturas*" I think objectionable. There will be no necessity for the introduction of an additional word, if we read, "Eæ unguis corsæ cum astragulis circumcurrant," reading *unguis* a legitimate architectural term, as we have seen, for these projections, instead of *aque*.

"In the commencement of the following passage I think that the word *hypetrae* of the MSS. should be *hyperthyra*, as the printed editions correct it. I formerly thought that it ought to be read *hypæthra*, but what follows is evidently a continuation of the description of the *hyperthyra*.

"If you adopt my reading of the following passage which commences with the words "Porrectis pedibus," you must read also *locentur* for *vocentur*, or you cannot make sense of it.

"The mode of dividing doors into pannels is involved in much obscurity. You will see that the width of the *scapi cardinales* is regulated by the *height* and not the *width* of the door, which makes it clear that those *scapi* were not what we call styles, but the top and bottom *horizontal* rails, where in fact the hinges of antient doors were introduced. With this explanation the remaining part of the passage becomes, I think, freed from difficulties. The word *impagibus* is a marginal heading, probably written *De impagibus* which has crept in the text, it is quite unnecessary and disturbs the construction of the passage.

"There can be no doubt that the reading of Baldi, "Scapi qui sunt secundum antepagmenta," instead of "S. q. s. ante secundum pagmentum," is correct. Schneider, unable to reconcile either reading, supposes it an interpolated passage from the margin. My construction, however, of the foregoing passage which makes the *scapi cardinales* at the top and bottom, renders a mention of the *scapi* next the *antepagmenta* absolutely necessary: the descriptions would be incomplete without it, I cannot agree with you that the passage in the chapter should be written *ipsaque ostia*, where the epithets which follow are applicable to the doors themselves, and not to the doorways. I am not sure that the word *fenestratae* might not be preferable to *clathratae* in the correction of the exceptionable word *celostrata*. The ductus literarum is in favour of the former, and the meaning would be sufficiently intelligible.

"I still adhere to my reading of the concluding passage, "Et aperturæ habent exteriores postes," considering its construction and meaning to be more satisfactory than those of the printed editions.

I remain, dear Sir,

Yours very truly,

W. WILKINS.



## SUMMARY AND ATTEMPTED ELUCIDATION

OF THAT PART OF THE CHAPTER, RELATING TO THE FRAMING OF THE DOORS.

*Fores ita compingantur uti scapi cardinales sint ex altitudine luminis totius XII parte.*—The word scapi shews us, that the two together must constitute the 12th part, being of the same dimension with the impages or rails, as we shall afterwards find; if it did not mean the two together, the width of one would be enormously disproportionate.

*Inter duos scapos tympana ex XII partibus habeant ternas partes.*—Having described the hinge-stiles, Vitruvius proceeds to explain the proportions of the panels between them, consequently there are two panels, both of which together equal in width 3-12ths of the height: were it not so, and each panel supposed to be 3-12ths wide, then the two panels together would make 6-12ths of the height *quod est absurdum*: for he assigns in the beginning of the chapter  $5\frac{1}{2}$ -12ths as the whole width of the opening of the door at bottom. Mr. Wilkins conceives this dimension of 3-12ths to relate to the height of the panels: but were it so taken, the relative proportion for the height of the rails (impages) could not be obtained, supposing, as I believe the text to mean, that there are three impages and two panels to the lower division of 3-5ths of the height of the aperture.

*Super medium medii impages conlocentur, et reliquis alii in summo alii in imo compingantur.*—On the centre, defined in the preceding paragraph of the text as being at 3-5ths of the height, are placed “impages,” that is two rails (not one), and then some (not one) are framed above these, and some (not one) below, consequently there must be two rails (if not more) above the middle “impages,” and two (if not more) below them. The latter part of this paragraph of the text appears to me to overturn Mr. Wilkins’ interpretation of the word “impages:” for he conceives it to be that space between two panels (in the height) formed of two rails and a small intermediate panel. If that were the case, then two of these should be at the 3-5ths of the height of the door, he has only one.

*Altitudo impagis fiat tympani tertia parte.*—We have seen the width of the “tympana” or panels described in the second paragraph, as consisting each of the half of 3-12ths, consequently of 3-24ths each, therefore the height of each rail (“impagis”) equals 1-24th of the whole height of the door.

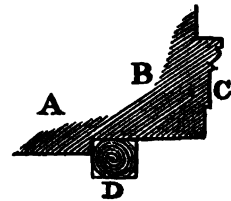
*Cymatium sexta parte impagis.*—The cymatium 1-6th of the rail. I feel assured, that now Vitruvius returns to complete the dimensions, which constitute the width of the opening of the door, since we shall find that having given the breadth or height of the rails no other dimension was necessary for the height. For set off as in plate A, the lowermost of the coupled rails, which occur at 3-5ths of the height (where probably was the general opening or joint of the door), and set off the lowermost rail, as also an intermediate rail to form with it the “alii in imo,” and the remaining space constitutes the height of two panels; again set off the uppermost of the two rails above the coupled rails, and above that a panel equal in height to one of the lower panels; above that a rail, and immediately under the top of the wooden door a rail, and the space between constitutes the small panel, and the said rails designated as “alii in summo.” Thus then, I trust it is proved, that it was unnecessary to mention the cymatium in the height, and as to its forming a portion of the decoration of the door, I conceive Vitruvius had not the intention to

describe other than the general framing, not the particular decoration ; in fact at the first he says, " Let the doors be so *framed* &c."

*Scaporum latitudines impagis dimidiâ parte.*—On first appearance it seems extraordinary that Vitruvius should make the meeting stiles so much less than the hinge-stiles ; but in truth they are even a trifle wider as a glance at the plan will show, for he treats of their apparent width, to which in the framing must be added the part covered by the joint fillet or panel called by him, " replum," as will be proved in the next paragraph.

*Item replum de impage dimidiâ et sextâ parte.*—This " *replum*" has, without exception I think, always been conceived to the filling-in of the panel : now, if that were the case, it would be so small as to be disproportionate ; and there is a feature in ancient doors, found in that of the Pantheon, of the Temple of Romulus and Remus, and on bas-reliefs representing doors, I mean the covering of the joint of the two meeting rails, of which, from our superior method of framing doors with rebates, we have no need. This hypothesis is strengthened by the order of the description, for the notice of the " *replum*" immediately follows the mention of the " *scapi*," to which it is attached. This I conceive to be the " *replum*:" in fact Vitruvius himself, l. 10. c. xvii. again uses the word " *replum, quod est operimentum*:" here the synonym, which he gives, is equivalent with the one assumed by me, the " *covering*."

*Scapi qui sunt ante secundum pagmentum dimidium impagis constituentur.*—Another portion of the width to be attached to " *Pagmentum*," as here used, has puzzled the commentators, who have described " *antepagmentum*" as derived from " *ante*" before, or " *anti*" against, and " *pangor*" to affix ; as if " *antepagmentum*" merely means a lining or facing. I am inclined to give it an explanation, better described by lines than words, as in the marginal diagram, where B is the " *pagmentum*," or outer door-post ; A the " *secundum pagmentum*," or inner door-post, forming a rebate ; C the " *antepagmentum*" architrave, or dressing ; and D the " *scapi ante secundum pagmentum*," or wooden door-frame, tending to hide or cover the working of the joint, and attached to which " *scapus*" is the " *cymatium*."



Thus then Vitruvius having previously described the opening at the foot of the door, as equaling  $5\frac{1}{3}$ -12ths of the height of the " *lumen valvarum*," distinct, as we have already observed in the note at the commencement of the chapter, from the " *lumen hypætri*," we shall suppose the height of the opening to be 12 feet, the width to be 5 feet 6 inches, thus made up :

#### CALCULATIONS FOR THE WIDTHS :

2 Scapi Cardinales, each at 1-24th of the height	ft. in.
height - - - - -	= 1 0
2 Tympana, each at 3-24ths - - - - -	3 0
2 Scapi, each at 1-2 of impagis - - - - -	0 6
Cymatium twice 1-6th of impagis - - - - -	0 2
Replum 4-6ths of impagis - - - - -	0 4
Scapi ante secundum pagmentum 1-2 of impagis. - - - - -	0 6
<hr/>	
Making a total width of	Feet - - 5 6 in.

#### CALCULATIONS FOR THE HEIGHTS :

	ft. in.
The lower 3-5ths of height	= 7 2 . 4
The upper 2-5ths - - - - -	4 9 . 6
<hr/>	
The total height is consequently	12 0 . 0
3 impages at 6-in. or 1-3rd of	<hr/>
width of tympanum	1 6 . 0
2 Tympanas at 2 10 2 - - - - -	5 8 . 4
<hr/>	
	7 2 . 4
Cymatium 1-6th of impagis - - - - -	0 1 . 0
3 impages - - - - -	1 6 . 0
1 tympanum - - - - -	2 10 . 2
1 smaller tympanium - - - - -	0 4 . 4
<hr/>	
	4 9 . 6
<hr/>	
Making a total height of	Feet 12 0 . 0

# A Glossary

OF TERMS USED BY

VITRUVIUS AND OTHER ANCIENT WRITERS,

AS WELL GREEK AS LATIN,

HAVING REFERENCE TO THE PARTS OF DOORWAYS.

Ancon <i>ant</i> , mensula, <i>plur</i> : <i>quoque</i> Prodites, Protides, Prothides, Prothydes, Protyspedes	Ους (Athenian Inscription). 'Αγκων, Παρωτις Schneider	Consol or Truss.
Antæ—Sunt calumnæ quadratæ quæ in fronte ædium ad latera, ostiorum utrinque ponuntur: Fabri Thes: -	Παραστάδες	
Antepagmentum <i>aliter</i> antipagmentum—Valvarum ornamentum quod artis adpangitur	Πέγµα, Σταθµός - - -	Jaumb, Architrave, Dressing.
Antica Porta <i>et</i> anticum Varr. -		Front Door.
Bullæ - - - -		Studs.
Cancelli, septa reticulata <i>seu</i> fenestrata	Κεγκλίδες, δρυφακτοί - -	Open gates, lattices, or railing.
Cardo - - - -	Στρόφιγξ, Είρεθύρη, 'Επιπατηρ, Γεγλυµός	Hinge.
Clathrus <i>et</i> clathrum: <i>unde</i> - -	Κλειθρον - - - -	A grating,
Clathratus - - - -		Having a grating.
Clavis - - - -	Κλεις - - - -	Key.
— <i>unde</i> clavicularius <i>et</i> Clavicularius—Grapaldus		
Crepidines <i>id est</i> margines. Philander et Barbaro		In the passage of Vitruvius it means the outer margins or edges of the jaumbs.
Foramen clavis - - - -	Κεγκλις - - - -	Key hole.
Fores—Philander ait “ Illud fortasse non fuerit negligendum valvas dici quæ intus aperiuntur—fores autem quæ foris.” Isidorus 14. 7. Servius ad I Æneid:	Ξανίδες, Θυραι, Θίρωµατα - -	The doors which open, in contradistinction to the Ostia or fixed dressings.
— Concursoriæ		
— Unifores - - - -	Μονοθυραι - - - -	Single-leaved doors.
— Bifores <i>et</i> bipatentes <i>et</i> geminæ -	Διθυραι - - - -	Two-leaved doors. Mr. Wilkins' interpretation is double doors; that is one door within the other, having an interval between them equal to the thickness of the wall.

Fores Quadrifores - - -	Τετραθυραι - - -	Four-leaved doors.
Hyperthyron, <i>aut</i> superliminare, <i>aut potius</i> superum limen, de quo vide Schneiderum in notis de textu Vitruvii t. 2 : p. 274	Υπερθύρον et Υπερθυριον et Υπερτοναιον secundum Pollucem	Cornice.
Hypaethrus, Hypaetros et Hypetrus—omne spatium inter antepagmenta conclusum. Schneider.	*Υπαιθρον - - -	Used by Vitruvius in this chapter to mean the aperture or opening over the door. In other places of our author 1, 5 : c, 9 : —1, 1 : c, 2 : he means by this word a space open to the air, as the perforated roof or open portico.
Hypothyron, <i>aut</i> subliminare ; limen inferius	Υποθυρον, κασμα της θυρας Poll.	Sill.
Impages <i>aut</i> inpages. Dicuntur quæ a fabris in tabulis figuntur, quo firmius cohæreant a pangendus—Festus—Sextus—Pomponius		Rails.
Janua - - -	Θυρα, ονθυρα, θυρερον Poet :	Gate.
— posterior, posticum <i>aut</i> pseudothyrum	Παραθυρον, Φευδοθυρον - -	Back door.
— Anterior, anticum - - -		Front door.
Janitor et ostiarius - - -		Door Porter.
Limen - - -	Βήλος, Βατήρ, φλιά Ουδός	Cill—threshold.
— Superlimen <i>et</i> superliminare <i>et</i> sublimen	Υπερθυρον - - -	
Obex igneus, ferratus, æreus - - -	Βαλανος - - -	Bolt or Bar.
Ostium - - -	Θυρωμα - - -	Door or Portal.
Ostiolum - - -	Θυριδιον et θυριον, Grapaldus. -	Small door.
Pagmentum— <i>unde</i>		
— Antepagmentum <i>quod</i> vide		
Pessulus - - -	Μάνδαλον - - -	Bolt.
— Unde opessulatus. Grapaldus		
Porta - - -	Πυλον - - -	Gate.
Portula - - -		Small Gate.
Porticum <i>aut</i> Pseudothyrum <i>vide</i> janua posterior, Horatius <i>unde</i>	Ψεύδοθυρον - - -	Back door.
Posticula, Apuleius		
Postes - - -	Προθυραι, Παρασταδες, Περιαστιδαι	Door posts.
Protides <i>aut</i> Proditas <i>vide</i> Ancon - -		
Projecturæ - - -		Knees.
Pseudothyrum <i>sive</i> Posticum <i>vide</i> —janua posterior	Πσενδοθυρον -	Back door.
Repagulum - - -	Βαλβις, καλνπητήρ - -	A cross bar to fasten the doors or gates.
Replum, Turnebus l. c. fere malit <i>peplum</i> legi		That part, which covers the joint of the meeting styles in folding doors.
Scapi (or in some MSS. Scaphi) -	Σκηπῶι - - -	Styles.
Sera - - -	Μοχλός - - -	Lock.
Supercilium, Superlimitare, <i>et</i> sublimen hyperthyri - - -	Ζυγα - - -	Lintel, Transverse or horizontal architrave.
Tympanum - - -	Τύμπανον - - -	Panel.
Umbilicus - - -	Ὀμφαλός - - -	Pivot, a part of the hinge.
Valvæ, a volvendo, quæ plicatiles essent seque velarent—Sagittarius. Quæ intus aperiuntur—Varro, Isidorus	Πηνυχες, Παρασάδες - -	Doors with two leaves, one of which folds back upon the other.
Valvatus,		
Vectis -	Ζυγωδρον, Ο'χενός - -	A cross bar for fastening the two leaves of the folding door together : also a latch.



# **C H A P T E R   I I I .**

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## **DESCRIPTION OF THE PLATES.**

## TABULAR SCALE.

Shewing the relative proportions of the several parts of doors, as ascertained in the various antique examples illustrated in this chapter, both decimally and according to their actual dimensions.

N.B.—In the decimal computation, the width of the foot of the architrave is assumed as unit 1.0.

		Decimally.					By actual dimensions.				
		width of the architrave	width of the opening below.	height of the opening.	contraction of the opening at top part of architrave.	total height of the entablature.	width of the architrave	width of the opening below.	height of the opening.	contraction of the opening at top.	total height of the entablature.
<b>DORIC EXAMPLES.</b>											
Portico of Caryatides at Athens.	1.0	3.96	not ascert.		None		1.. 0. 7	4.. 1. 15	not ascert.		None
Cephalædium Sicily.	1.0	4.0			2.4		11. 7	3.. 10. 5			2.. 0. 0
Apothecary's House Pompeii.	1.0	3.157	8.19	None	2.5		1.. 1. 4	3.. 6. 3	9.. 0. 75	None	2.. 3. 5
Portico of Eumachia ditto.	1.0	5.8	11.6	None	None		1.. 4. 5	8.. 4. 5	16.. 0. 0	None	None
Columna Trajana.	1.0	5.62	11.24	None	None		7. 1	3.. 4. 9	6.. 7. 8	None	None
Cephalædium Sicily.	1.0	2.9			None		1.. 3. 3	3.. 8. 5		None	None
Ditto ditto.	1.0	4.45			2.85		10. 6	3.. 9. 0			2.. 6. 3
Temple of Hercules Cora.	1.0	4.177	8.64	.193	2.5		1.. 10. 5	7.. 10. 0	16.. 2. 4	4 35	4.. 0.55
<b>IONIC AND CORINTHIAN EXAMPLES.</b>											
*Tetrastyle Ionic Temple Agrigentum.	1.0	4.198	10.66	.62	1.95		1.. 6 0	6.. 3. 57	16.	10. 17	2.. 11.2
Tomb of Theron ditto.	1.0	6.47 4.6	14.17	.856 .56	2.5		0.. 5. 9	3.. 2. 5 2.. 9. 1	6.. 11. 0	4. 5 3. 3	1.. 2.75
Temple of Vesta Tivoli.	1.0	4.678	10.7	.23	2.27		1.. 8. 2	7.. 10. 5	18.. 0. 5	4. 1	3.. 9.85
Pantheon Rome.	1.0	7.7	15.46	None	2.93		2.. 6. 2	19.. 4. 7	38.. 11. 0	None	7.. 4.5
*Tetrastyle Portico Acropolis Athens.	1.0	5.039	10.532	.288	1.936		1.. 7.35	8.. 1. 5	16.. 11. 8	6. 7	3.. 1.47

\* In these two examples the three first computations are by calculation, but may be relied upon as sufficiently near the truth, being founded upon a strict adherence to existing data, more particularly explained in the description of those plates.

## PLATE I. ✓

### DOORWAY FROM THE PORTICO OF THE CARYATIDES, ATHENS.

THE reader must be familiar with this Portico, as forming part of the celebrated double temple, termed by Pausanias the Erectheium, situate in the Acropolis. Stuart and Revett\* have not noticed this door otherwise than in the plan; where they shew the opening leading from the vestibule or passage EE,† which connects the portico of the Caryatides C†, called by them the Pandrosium, with the Tetrastyle Ionic Portico D†. The dimension of the width of the aperture according to Stuart differs from the one given in this plate, but the manner, in which these differences may be reconciled, is shewn on the plan. The door still continues to be so much buried in rubbish, as not to allow its depth to be ascertained; I have however ventured to complete the lower part, so as to agree with the level of the pavement of the tetrastyle portico and the floor of the portico of the Caryatides, to which there is imagined to be a descent by means of a few steps.

## PLATE II. ✓

### DOORWAY AT CEPHALÆDIUM, SICILY.

This example is taken from the ruins of the Acropolis, which overhang the modern town of Cefalù. Its extreme simplicity and robust proportions of parts well adapt it for the situation. It will be perceived that the first fascia of the frieze has not any projection before the face of the wall.

## PLATE III. ✓

### DOORWAY AT POMPEII.

This door belongs to a dwelling usually called the Apothecary's house, in the street leading from the Forum Nundinarium‡ to the Great Forum, and opposite the S.E. angle of the edifice called the Portico of Eumachia. It is quite perfect and exhibits a valuable example, establishing one of the modes of decoration admitted by the ancients, and in its details exhibiting all the peculiar characteristics of the style of architecture prevalent in Pompeii. Being composed upon a principle totally different from that of Vitruvius, who gives the rules for those doors only whose apertures are bounded by an architrave, the proportions of this doorway vary considerably from the precepts of our classic author. The width of the aperture is little more than thrice the diameter of the pilaster, and the height equals only about eight times the width of the jaumb.

## PLATE IV. ✓

### DETAILS OF THE TWO PRECEDING DOORS.

These details require no further explanation in addition to the general remarks made on the two last plates. The divisions of the Pompeian cornice are extremely minute, and

\* Antiquities of Athens, vol. II.

† These letters of reference are used by Stuart and Revett upon their plan.

‡ Donaldson's Pompeii, engraved by W. B. Cooke, vol. I; part 2; pl. I.



remarkable from the manner in which some of the mouldings are undercut in order to produce effect. The details are insignificantly small: the architrave has fine breadth, but overpowers the frieze and cornice by the contrast: the frieze would have appeared with more advantage had it been two or three inches higher.

## PLATE V. ✓

### DOORWAY FROM THE TRAJAN COLUMN, ROME.

This door forms the entrance to the spiral staircase, which, commencing at the pedestal, leads up to the summit of the capital. It is a simple architraved door, agreeing in its proportions very nearly with the Vitruvian rules. The base mouldings of the pedestal are cut straight through, instead of being returned in profile to receive the moulding of the architrave. It is probable that the inner door itself was anciently bronze: the present one is evidently modern.

## PLATES VI AND VII. ✓

### DOORWAY FROM PIRANESI ACCORDING TO AN ANTIQUE INSCRIPTION.

This division of the subject brings us to an antique inscription, which, as relating to a doorway, will be highly interesting, and the more especially, as it contains architectural terms, which will be in frequent use in the course of this work. This valuable monument contains the particulars of a decree directing the erection of a wall with a doorway, leading from the highway into the precinct of the Temple to Serapis at Pozzuoli, the remains of which still attract the admiration of the traveller by their beauty and importance. It is inscribed upon three slabs of marble about 4 feet 3 inches long, 1 foot 10½ high and nearly an inch thick, in the same form as it is printed on the next page, and is now preserved in the Farnese palace at Rome, having been removed from Naples, where it existed when quoted by Philander, Gruter *Inscriptiones a Grævio t. i: p. i: page ccvii*, and Fleetwood; who have given it without any other illustration, than an occasional notice of a variety of reading in one or other of the transcripts. Piranesi has engraved the inscription, representing all the forms and varieties of the letters and the fractures of the marble with pictorial effect, unaccompanied by a translation. But he has rendered a much greater service to the study of antiquity in illustrating it by an architectural restoration, which he has developed with admirable skill by elevations and sections, of which free use has been made in order not to leave so important a document unrecorded in a work, devoted to the same subject as the one to which the inscription refers.

The skill and ingenuity of Gian Battista were perhaps never more eminently displayed than in this restoration. He adheres with remarkable fidelity to the text, and retains every dimension contained in the decree. It will be perceived that none, but an Italian, or one well acquainted with the Italian habits, could have seized the spirit of the description; for it is in Italy alone, at the entrances to some of the villas and "*poderi*," that are to be found porches of this peculiar character. Some of our ancient gothic church yards still retain such gates; but although similar in general arrangement they are of course different in detail.

Piranesi's transcription of the slabs, represented in the xxxviii plate of his " *Magnificientia et architectura Romanorum*," has been adopted as being the most likely to be correct, with three or four exceptions, where no doubt can exist that an unintentional omission has escaped the laborious accuracy of the engraver.

AB. COLONIA. DEDVCTA. ANNO. XC  
 N. FVFIDIO. N. F. M. PVLIO. DVO. VIR  
 P. RVTILIO. CN. MALLIO. COS.  
 —  
 OPERVM. LEX II  
 5 LEX. PARIETI. FACIENDO. IN. AREA. QVAE. EST. ANTE  
 AEDEM. SERAPI. TRANS. VIAM. QVI. REDEMERIT  
 PRAEDES. DATO. PRAEDIAQVE. SVBSIGNATO  
 DVVMVIRVM. ARBITRATV  
 IN. AREA. TRANS. VIAM. PARIES. QVI. EST. PROPTER  
 VIAM. IN. EO. PARIETE. MEDIO. OSTIEL. LV MEN  
 APERITO. LATVM. P. VI. ALTVM. P. VII. FACITO. EX. EO  
 PARIETE. ANTAS. DVAS. AD. MARE. VORSVM. PROICITO  
 LONGAS. P. II. CRASSAS. P. I. ½ — INSVPER. ID. LIMEN  
 ROBVTVM. LONGVM. P. VIII. LATVM. P. I. ½ — ALTVM. P. S. ½ —  
 INPONITO. INSVPER. ID. ET. ANTAS. MVTVLOS. ROBVTOS  
 II. CRASSOS. S. ½ ALTOS. P. I. PROICITO. EXTRA. PARIETE<sup>16</sup>  
 IN. VTRAMQVE. PARTEM. P. IV. INSVPER. SIMAS. PICTAS  
 FERRO. OFFIGITO. INSVPER. MVTVLOS. TRABICVLAS  
 ABIEGNEAS. II. CRASSAS. QVOQVE. VERSVS. S. INPONO  
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IN THE 90th YEAR FROM THE LEADING OUT OF THE COLONY.

NUMERIUS FUFIDIUS SON OF NUMERIUS AND MARCUS PULLIUS BEING DUUMVIRS;  
PUBLIUS RUTILIUS AND CORNELIUS MALLIUS BEING CONSULS.\*

OF WORKS. LAW II.

- <sup>5</sup> The decree for building a wall in the area, which is before  
the temple of Seraphis *transviam*. Let him, who shall contract  
give securities, and let him sign undertakings  
at the discretion of the Duumvirs.

- In the area *transviam* is a wall, close to  
<sup>10</sup> the roadside. In the middle of that wall let him open the aperture  
of a door—let him make it 6 feet wide 7 feet high. From that  
wall let him project two Antæ<sup>c†</sup> towards the sea  
2 F. long<sup>d</sup> and 1 f 3 thick<sup>e</sup>. Above it let him place a stout  
lintel<sup>f</sup> 8 f long 1 f 3 broad and 9 in high :  
<sup>15</sup> over that and the antæ let him project 2 stout mutules<sup>h</sup>  
8 in : thick 1 f high, beyond the wall<sup>m</sup>  
on either side 4 f. Over them let him fix with iron the painted simas.<sup>g</sup>  
Above the mutules let him put 2 plates<sup>r</sup>  
of fir, also about  $\frac{1}{2}$  f thick

- 
- <sup>20</sup> And let him fix them with iron. Let him rafter with hewn fix rafters<sup>t</sup>  
also about 4 in thick, and place them not more than 9 inches apart,

\* This inscription appears to date exactly 100 years before the birth of our Saviour, or year of Rome, A.U.C. 649 ;  
in the Consulship of P. Rutulius Rufus and Corn. Manlius Maximus ; when Marius triumphed over Jugurtha.

† These small letters are the same as those used by Piranesi and refer to the corresponding ones on the plates.

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The author is happy in a matter of so much obscurity, doubt, and antiquarian interest to subjoin another translation by  
J. P. Deering, Esq, A.R.A. who was consulted upon the original interpretation of this valuable document. As it varies  
generally in form, and in many points in substance from the translation in the text above, it is with his friendly permission  
given entire.

FROM THE SETTLEMENT OF THE COLONY YEAR 90 N. FUFIDIUS SON OF N. M. PULLIUS DUUMVIRI  
P. RUTILIUS C. N. MALLIUS CONSULS—OF WORKS, LAW 2.

Decree of that which is to be done to the wall upon the area which is before the temple to Serapis beyond the highway.  
He who may undertake the contract let him give sureties and let him sign the securities under the direction of the Duumviri.

The wall which upon the area aforesaid runs along the highway, in the middle of the said wall let him open an  
aperture of entrance, let him make it 6 feet wide 7 feet high from the said wall let him project two antæ on the side towards  
the sea 2 feet 1..3 wide. Above it let him place an oak lintel 8 feet long 1..3 wide 9 inches high, over that and the antæ  
let him project two oak cantilivres 9 inches wide 1 foot high out of the wall four feet on either side. Upon this let him  
affix the painted simas with iron over the cantilivres let him place two fir beams 6 inches wide every way and fix them with  
iron, let him rafter with fir rafters squared 4 inches every way let him dispose them not more than 9 inches apart.

- and let him place fir boarding of planking a foot wide  
 Let him put fir fascias<sup>r</sup> 9 in broad  $1\frac{1}{2}$  thick,  
 and a cymatium,<sup>aa</sup> and fix it with a flat iron.
- 25 Cover the portal with six<sup>cc</sup> ranges of tiles,  
 and all the first ranges of tiles  
 let him fix with iron<sup>dd</sup> over the fascia, and put a capping<sup>ee</sup>  
 to the same. Make 2 grated<sup>ff</sup> doors with beach posts :<sup>gg</sup>  
 let him put up, fix and pitch them as are done
- 30 at the temple of Honor. The extreme enclosure is a wall,  
 which exists : that wall with its capping let him make 10 f high :  
 stop up the door to the same together with an entrance in the area which now exists :  
 and the windows, which are in the wall next that area,  
 and the wall. And to the wall, which is now next
- 35 the road, put a continued capping,<sup>hh</sup> and all those walls  
 and cappings, which shall not have been rendered with rough  
 cast, let him duly render, smooth and whiten with lime wash.  
 Whatever shall be underground work  
 let him put a fourth part of slacked lime and no more.
- 40 Let him build rubble, so that the hot rubble  
 extend 15 feet, and let him not make it wider than 4. \*

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Let him level the place for the work,  
 and the shrines altars and statues, which are  
 in the enclosure, which shall be pointed out,

45 all these things let him take up, remove and arrange,  
 and let him put in order, where the place shall be pointed out  
 at the discretion of the Duumvirs.

All this work let him do by the direction of the Duumvirs  
 and of the Duumvirate, which are in council

\* The last four lines of the second section are the most incomprehensible of any in the whole inscription ; dissatisfied as the author is with the interpretation here given, he has thought it less exceptionable to give this conjecture of the meaning than to leave a considerable hiatus in the translation : and even in this attempt he has been forced to take a little liberty with the 41st line, by changing *altiore* into *latiore*.

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Let him place a covering of fir out of plank let him make fir fascias 9 inches wide  $1\frac{1}{2}$  inch thick and put the symatium upon them and fix the same with flat iron. Let him cover the porch with 6 courses of tiles on each side all the first tiles to be fixed with iron to the fascia and let him put the margin. To these let him make two barred doors with posts of beach set up make shut and pitch them the same as to the temple \* \* \* are done. To these the extreme enclosure which is a wall let him make that wall with a margin 10 feet high. The door to the same which is now that of entrance and the windows which are in the wall along the said area let him wall up and let him place a continued margin to the wall which now exists along the highway. All those walls and margins which shall not be plastered with lime and sand plaistered trowelled and *dealbated* with run lime let him finish fair. Such rubble work as shall be done below the ground let him lay the rough material mixing a fourth part or more of slaked lime filling in a fourth part or more of slaked lime which if the dry rubble weighed 15 parts unless it is squared make higher that is  $4\frac{1}{2}$  and let him give up the place clean for the work. To this the Sacella the altars and figures which are in the ground which will be pointed out let him take them all convey them put them together and set them up in such place as the decision of the Duumviri shall assign.

All this work let him do under the direction of the duumvir and duumvirate who are accustomed to meet in council

- <sup>50</sup> Usually at Puteoli ; so that no less than twenty are present, when this affair shall be considered. What twenty of them, having been sworn, approve, be it approved : what shall be disapproved by them, be it disapproved. The day of the work is the first day of the kalends of November.
- <sup>55</sup> Half the money shall be given, when the deeds shall be duly signed by the sureties. The other half shall be paid the work being completed and approved. Caius Blossius son of Quintus the same surety of 1500 sesterces Quintus Fuficius son of Quintus, Cnæus Tetteius son of Quintus, Caius Cranius son of Caius, Titus Crassicius.

This attempt to render this interesting inscription into English is the first translation from the Latin original with which the author is acquainted in any language. The indulgence of the reader is therefore claimed, should it not have been satisfactorily accomplished, for the technical and legal peculiarities of the document are such as to render the meaning in some parts extremely obscure not only to himself, but even to some friends of considerable classical knowledge, whom he has consulted upon this subject.

## PLATE VIII. ✓

### FROM AN ANTIQUE ALTO-RELIEVO.

The first important variation, which we shall now have to consider, will be in doors having the simple decoration of the antepagmenta, called by us jaumbs or architrave. The first example is this one taken from an antique alto-relievo, the cast of which exists in our Royal Academy: the original is at Ince the seat of Henry Blundell, and is engraved in the work\* privately published in 1809, as also in the 3rd vol. of Winkelman's *Storia dell' Arte*, edited by Fea. The brief explanation at the bottom of the plate in the Ince work, states that it once belonged to Sixtus Quintus, and came out of his villa Negroni. The Reader, on referring to the above cited engravings, will find that the marble contains only half the temple, but the whole door has been completed in this plate in order to render the example the more perfect. In Winkelman's work the intercolumniation is completed with the other half of the door opening inwards, but this is a restoration. Although ancient sculptors took a poetic licence in the representation of temples, groves, rivers or other subordinate parts of a piece of sculpture, frequently representing a temple by two columns surmounted by a pediment, a grove by a single tree, or a river by a few flowing lines, yet in this instance the whole parts of a peripteral temple are represented with such individuality, as to convey many useful data and to furnish authority, although the parts are necessarily not in their due proportions. The fragment, from which this door is taken, is about 2 ft. 6 in. wide and represents a sacred

\* Engravings and etchings of Sepulchral Monuments. Cinerary Urns, &c. in the collection of Henry Blundell, Esq. at Ince, 2 vols. fol. 1809.

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at Puteoli provided not less than twenty are present when the matter is discussed. That which 20 of them being sworn approve let it be accounted right, that which they disapprove let it be accounted wrong. The period for the work the first day kalends November. The period of payment half the money shall be given when the securities are satisfactorily signed and the other half part shall be discharged when the work is completed and approved Caius Blossius the son of Quintus in 1500 Sesterces. The same the surety Quintus Fuficius the son of Quintus Cnæus Tetteius the son of Quintus Caius Cranius son of Caius T. Crassicius.

precinct surrounded with a colonnade in the centre of which stands a peripteral temple; the intercolumniations of the peristyle, except the centre one, are filled with ornamental gratings apparently of metal. A female, who is as high as the whole bas-relief and consequently out of all proportion with the temple, carries in her hand a wreath, which she appears about to attach to the cornice of the peristyle. In the centre of the temple is this door, which is here represented with the columns and the cancellated work, in order to give the reader a correct idea of the effect of the whole, as so much depends upon the various accompaniments, which compose with the door and make one whole. It is to be observed, however that the edge of the original marble occurs at the very centre of the door so as to cut the temple apparently in half. The architrave, the styles, rails and panels are all given; and the curious representation of knockers pendent from lions' masks proves an affinity between ancient and modern usages. The large circular knobs represent the rosettes such as exist upon the bronze doors of the Pantheon described hereafter. The sculptor appears to have been obliged to narrow considerably the width of the door, so as to give it a very disproportionate height; but he has made the aperture diminish at top—thus adhering to one of the leading rules of Vitruvius.

## PLATE IX. ✓

### DOORWAY FROM THE PORTICO OF EUMACHIA, POMPEII.

This example is painted upon the wall of the recess or niche under the eastern colonnade of this building.\* It appears intended to represent a three leaved door, which, if they folded, would leave an aperture to each of somewhat more than two feet. The small object in the lower center panel is at the height of several feet from the ground. It is difficult to decide what it is meant to represent, it being too high for a latch or knocker, unless it was usual to suspend from it a cord or chain. The middle rail is placed at two thirds of the height of the opening—the bottom rail has a greater depth given it, as is our custom, although not prescribed by Vitruvius. The general proportions conform with sufficient accuracy to the precepts of the Roman, as an inspection of the tabular scale at the beginning of this work will shew.

## PLATE X. ✓

### DOORWAY FROM CEPHALÆDIUM, SICILY.

We have in this door the first variation from the simple architrave as a dressing, the antepagmentum being made to diverge on each side at its summit, so as to form knees, called by Vitruvius “projecturæ.” I have been favored with this, as well as with the two other doors all from Cefalu, by my friend Mr. Joseph Woods, well known as the editor to the fourth volume of the *Antiquities of Athens*, compiled from the papers of the celebrated Stuart—by his travels and by other productions. This drawing has been enlarged from one drawn out accurately, but to which had been put only the solitary dimension given in the plate, defining the size of the architrave; the composition of the antepagment is extraordinary and the proportion of moulding to plane face preponderating. There is also a want of projection of one moulding before the other, which in such a mass produces confusion, and renders the composition deficient in effect. The weathering at top is curious and the two horns at the angles peculiar: the opening does not appear to contract at top.

\* Donaldson's Pompeii engraved by W. B. Cooke, vol. i; c. 2; p. 53; Gell's Pompeiana, new series, p. 21; pl. ix.

## PLATE XI. ✓

## DOORWAY AT AGRIGENTUM, SICILY.

Both this example and the one of Plate XIV bear the same character; neither of them having a frieze to the entablature, and the cornice being composed of a multiplicity of small mouldings. This one belongs to a ruined temple existing in the garden of the convent, attached to the order of Saint Nicolò. The cella is raised on a podium running all round, except in front where it flanked a flight of steps, which with the columns of the Pronaos have disappeared. The base and capital of the antæ are evidently Ionic, surmounted however by a Doric architrave, which still remains, and above which were doubtless anciently a regular Doric frieze and cornice as in the tomb of Theron: two extraordinary specimens of the caprice of the Ancients.

The width of the doorway by no means corresponds in effect with the height of the opening; but probably this disproportionate appearance in the height was remedied, when the doors were complete, from a part of the height of the aperture being occupied by an ornamental metal grating in the manner called by the ancients "clatrated," as we shall have occasion to observe more at large in the description of the doors of the Pantheon at Rome (see pl. XVII.) This would reduce the inner door to a moderate regular proportion, as represented in plate A attached to chapter II, containing the text and translation of Vitruvius, and in illustration of which it is chosen, as containing the most complete approximation of any existing example to the rules of our classic author. The dimension of the opening at bottom, as given in plate XI, is obtained by calculation: but the workings are founded upon the dimensions indicated on this plate, and the total height of the Antæ—so that the reader may rely upon their accuracy.

In the tabular scale, which shews the relative proportions of the parts of all the doorways in the work, the width of the foot of the architrave, has been assumed to be one foot six inches, for it could not be ascertained "*in loco*." This dimension is gained by adding one 14th to its width at top. The contraction of the aperture is most rapid; Vitruvius\* says "and at top let it be contracted, if the opening from bottom to top be sixteen feet, a third part of the jaumb:" but in this instance it equals almost the half of the jaumb, an excess beyond the rule the less justifiable, as its disproportionate height would have been less apparent were the contraction less rapid.

The upper line of the weathering of the cornice ranges with the soffit of the architrave of the order, so that the whole height of the door equals the height of the columns of the portico.

## PLATE XII. ✓

## DOORWAY FROM CEPHALÆDIUM, SICILY.

An additional member introduces us to the next division of ancient doors. A few mouldings, which act as a weather tabling, form a cornice to this example, peculiar also in many other respects. The architrave recedes from the face of the wall instead of projecting before it. The immense height of the supercilium or lintel gives it the appearance of great strength;

\* Vide p. 17.

and the narrow plain space above the lintel must be regarded rather as a member of the cornice than as indicating an architrave. The relative proportion between the architrave and aperture does not coincide with the Vitruvian rules—we have not sufficient data to carry the parallel farther.

### PLATE XIII. ✓

#### DETAILS OF THE PRECEDING PLATES.

The architrave of the Agrigentine entablature is simple in its composition and possesses great breadth of effect, but the cornice consists of a confused series of little mouldings of nearly the same height, and too deficient in projection to give chiar-oscuro. It is not improbable however that, being under cover, the mouldings were relieved by color on the thin coating of fine stucco, which covered the whole surface of the stone, of which the temple was constructed. Some traces almost imperceptible still remain of blue and red; and the reader may form some idea of this strange mode of decoration, not unfrequent in Egyptian and Grecian monuments, by reference to Hittorff's work on Sicily.

### PLATE XIV. ✓

#### DOOR TO THE TOMB OF THERON AT AGRIGENTUM.

This monument is detailed in Mr. Wilkins' *Antiquities of Magna Grecia* and by Hittorff.

It is a square building and consists of a lofty stylobate surmounted at each angle by an Ionic column; above which are a Doric architrave and frieze: of the superstructure, that completed this extraordinary monument, it is impossible to judge even by analogy, no other Agrigentine edifice supplying the absent parts. A door is between the columns on each elevation, yet so placed it seems repugnant to common sense, being situate too high to afford access—a window had been more appropriate. In fact the whole monument, replete as it is with interest, affords an example of incongruity, which is not wanting in the brightest epochs even of pure taste.

The general features resemble those of the eleventh plate, but in the details there is much contrast. It is remarkable that the doors on contrary sides vary in their openings five inches four tenths, while the difference of the width of the sides themselves does not exceed three inches. The height of the entire door with the sill equals the whole height of the columns at the angles. The contraction of the aperture to the wider doors is much more rapid than in the narrower ones. The most interesting feature in this plate is the representation of the wooden door, here carved in the stone work, but which varies from the rules prescribed by Vitruvius.



## PLATE XV.

## DOORWAY FROM THE TEMPLE OF VESTA AT TIVOLI.

The date of this beautiful monument is supposed by the best informed critics to be coeval with Augustus. The inscription on the architrave of the peristyle is in these words

CVRATORE. L. GELLIO. L.F.

but as no annals exist of Tibur, the ancient name of Tivoli, these few words leave the date of its erection still unsettled. A remarkable coincidence occurs in an inscription published, by Gruterus in which the Tibertines record their gratitude for the services of a certain L. GELLIVS. L.F.

All the architectural embellishments of the temple are wrought in Travertine stone, the walls and inner constructions of the basement being built of rubble work; the dotted lines on the perpendicular jaumbs shew the joints of the stones. The entire surface both of the stone and rubble was covered by a coat of plaister to present un uniform appearance: and upon the authority of a few indications over the window, pointed out by my friend Mons. L. F. Vancleemputte, student of the French academy, who was studying at Rome at the same time with myself, the rustication of the entire face of the wall has been restored, so as to give the appearance of the door, as it originally stood when completed.

The face of the whole door does not follow the sweep of the cellar but is flat. The mouldings of the architraves project sufficiently from the wall of the cella to prevent any deformity, and the great projection of the cornice conceals the overhanging of the wall above it. It was doubtless with the view to assist in concealing the imperfections produced by the union of the curved and flat surfaces, that the whole face of the door is made to hang forwards, the lintel overhanging the foot of the jaumb about an inch.

The uppermost moulding of the cornice is five inches higher than the caps of the columns of the peristyle. The height of the aperture may be stated as being nine fourteenths, instead of four sevenths of the total height from the pavement to coffers: the whole fourteen parts may be thus distributed— $\frac{1}{4}$  to the two steps from pavement of peristyle to the floor of the cella— $\frac{2}{4}$  to the height of the aperture— $\frac{1}{4}$  to the entablature and  $\frac{1}{4}$  again to the space between the cornice and the coffers. The proportions in every other respect also differ entirely from the rules prescribed by Vitruvius for the Corinthian doorways, but coincide very nearly with those, which he lays down for the Doric. The opening at bottom is a sixth less in proportion to the architrave, than it should be according to the Roman author; but the width and height of the aperture are to each other precisely as stated in his work. The contraction of the opening is less rapid—the antepagment at the top diminishes  $\frac{1}{4}$  part instead of  $\frac{1}{4}$  of its width at the sill—there are no knees nor consoles, although there are knees to both faces of the window adjoining the door: the architrave and frieze consist of two stones in thickness, but only of one course in height.

This example has been justly considered by all critics, as one of the happiest productions of Roman art. Its proportions are elegant without weakness and are marked by a fine boldness of character without degenerating to clumsiness, a pleasing combination of those characteristics, which belong to him alone, who possesses the happy union of imagination

and judgment. It must however be confessed that as a whole, when it is considered in reference to the temple, its size seems too preponderating for the rest of the monument. The aperture has been filled in as consistently as possible with the ancient practice. It might have been expected, that great assistance would have been derived from the morticed holes in the jaumbs; but, as they vary on the two sides, it was necessary to proceed upon other data.

## PLATE XVI. ✓

### DETAILS OF THE TWO PRECEDING DOORWAYS.

The plan of the sill to the Tivoli door shews the chases and mortices, which received the wood dressings of the door, as also the bolts, which indicate the doors to have been folding (*valvæ*). A series of mortice holes are also on the return faces or reveals of the jaumbs, shewing that there was formerly a fixed frame work, similar to the one restored in the previous plate. The sunk groove on the lower edge of the lintel in the angles, as well as the mortice holes in the frieze are probably modern, or at all events only used for the temporary purpose of suspending crowns, wreaths, or other decorations during the festivals of the goddess: a custom alluded to by Tibullus in the first elegy of the first book:

Flava Ceres tibi sit nostro de rure corolla  
Spicea, quæ templi pendeat ante fores.

The Tivoli details do not exactly accord with themselves in character: the architrave possesses fine breadth of effect, the mouldings are small and the plain faces broad. The frieze is low and overhangs the lower face of the architrave two inches—the cornice presents a series of mouldings not deficient by any means in projection, but not sufficiently relieved by plain faces, the dentil band is good, but the fascia of the corona is much too narrow for the bold cavetto above it.

## PLATE XVII. ✓

### DOORWAY TO THE PANTHEON AT ROME.

This is an extremely valuable example, which, although differing from most of the rules prescribed by Vitruvius, forcibly confirms the one relating to the diminution of the aperture of doors. He shews that there was a scale of contraction in doors, when the height of their opening varied from 16 feet to 30 feet. The height of the opening of the Pantheon door is thirty-eight feet eleven inches, and *no contraction* takes place; whereas it will have been remarked, that in almost all the examples illustrated in this work, which comes within the scope of the Vitruvian rules, the apertures of the doors, which do not equal thirty feet, do contract at the upper part, although perhaps not exactly in the proportion assigned by the Latin author.

It is necessary to premise that some parts of this example are probably not antique, but as we shall commence with observations upon those parts technically termed the dressings, the whole of which are ancient and of marble: the attention of the reader will be more particularly called to the restorations which have occurred, when we proceed to the description

of the bronze doors and accompaniments, part of which are certainly modern and part probably antique.

The indications, which remain, are sufficient to justify the supposition, that the ceiling of the centre of the three great compartments, into which the interior of the Pantheon portico is divided, was formerly vaulted, and it is not improbable that part of the bronzes taken away by Alexander the VIIIth formed its decorations. If this supposition be correct, then the height of the opening equals two out of the three and a half parts into which the height from the pavement of the coffer is divided by Vitruvius: the top of the Corona to the entablature of the door is level with the capitals of the order, agreeably to his rule. The architrave equals  $\frac{1}{2}$  parts instead of  $\frac{1}{3}$  of the height of the aperture, a variation of little consequence. Our classic author gives three fourths of the height as the width of the aperture, rendering it by such proportions wide and ungraceful, in this the opening equals half the height, within an inch and a half. The consoles or trusses admissable in this order are omitted.

## PLATES XVIII AND XIX. ✓

### DETAILS OF THE PANTHEON DOORWAY.

The divisions of the architrave vary considerably from the precepts of the Roman master—the first fascia is indeed somewhat narrower than the two others, but these on the contrary are equal in width, as are their astragals and beads. The architrave preserves an equal width throughout, whether acting as jaumbs or as the lintel. The frieze with the bed moulding of the cornice exceeds the height of the architrave, and is curved on the face, but not on the return. This swelling of the frieze, although hardly perceptible under the dark cover of the portico, produces a very pleasing effect of light and shade, whenever it is used in a position exposed to the light. The architect in this instance by not returning the curve in profile has avoided a very unpleasant effect of outline, which would be the consequence of continuing the curve on the return face.

I now approach the subject of the genuineness of the bronze doors and their dressings, not without apprehension, lest the suggestions intended to be offered should be mistaken for presumption—but it is hoped that both the internal and external evidences, which will be adduced, will at all events justify the doubts expressed. Hobhouse in his illustrations of the 4th canto of Childe Harold, p. 287 says “From the shutting of the temples in the reign of Honorius to the year 609 it must certainly have been abandoned to the ravages of neglect,” he adds “the positive merit of saving the Pantheon would have been more complete, if the Pontifs had not afterwards converted it into a fortress,” and “it appears that about 1191 it could receive a Papal garrison, and was together with the island of the Tiber and the castle of St. Angelo, fortified against the enemies of the church.” Taylor and Cresy in their admirable work on the Architectural Antiquities of Rome, alluding to the statement of Hirt in his “*Osservazioni sopra il Panteon*,” where he mentions the fact of the spoliation of the temple by the vandal King Genseric, and the subsequent shipwreck of the plunder in the Sicilian sea, hint at the possibility of the original doors having formed a portion of the valuable freight. Winckelman in his *Storia dell’Arte* however contends, from some examples of ancient monuments, that these were the original doors of the temple, and that those, who call them modern, are in error. The doors themselves are folding and are flanked by a fluted pilaster of the Doric order on each side, surmounted by an entablature composed of a plain frieze

and cornice: the space between the caps is occupied by a panel, all which parts are in bronze. A large wooden frame, composed of a series of mouldings, which are one foot seven inches and seven tenths wide, encloses six (not five as represented by Messrs. Taylor and Cresy), bronze "*latrated*" panels, thus admitting air into the interior of the building and keeping up a ventilation, even when the doors are closed. If these several parts are in their original state would one portion be of wood? Are the profiles of the mouldings, whether of the cornice, the caps, or the bases of the same character, as in other ancient monuments? Do not the corona and cavetto of the cornice bespeak a less remote period of art? Do they agree with the profiles of the bronze gates themselves, which are worthy of a Greek origin? These impressions lead to the conclusion, that the restorers of the Pantheon, guided by some example now no longer in existence, adopted the doors and *latrated* panels over them from some ancient monument, and filled up the vacant space by an arrangement, such as we now see it.

It will be perceived that the faces of the doors are composed of thin plates of metal, and that the paneling on the inside and outside somewhat differ, as reason would suggest—for when the doors are thrown open the inner face folds back against the wall, and when closed the gates of course could only be seen from under the portico, consequently the inside is plainer than the out. The rosettes and studs are certainly somewhat capricious, and are not composed in that severe style, which pervades the rest of the doors; they may possibly be modern.\* The great projection of the ogee moulding to the small panels beyond the face of the panel itself tempts me to think, that originally there may have been a string of pearls within the ogee, as in the door from the temple of Remus, illustrated in the following plate.

## PLATE XX. ✓

### BRONZE DOOR FROM THE TEMPLE OF REMUS—ROME.

This bronze door exists in a church in the Campo Vaccino, dedicated by Pope Felix iv to Saints Cosmo and Damiano, and which is generally supposed by Antiquarians to have been the ancient temple of Remus, situate in the fourth region of ancient Rome, but the floor of which has been raised some feet to suit the accumulation of ruins and soil, which now leaves the ancient level of the Roman Forum twenty or thirty feet below the surface of the Campo Vaccino. This is a most valuable example, as being incontestibly antique—the contour of the mouldings and design of the bead prove it a work of the purest ages of architecture, if not of Grecian origin. The centre panel consists of a single plate of bronze, in this respect differing from the door of the Pantheon; the margin also is put together in a different manner, as the plan beneath shews. The rosettes, which I have figured, no longer exist, but their position is evident from the holes by means of which they were fastened to the styles, and their size was ascertained by the surface, which they covered, being rougher than the part, which was exposed and seen: an elegant panel from top to bottom, five inches four tenths wide, and which seems to be the *replum* of Vitruvius, covered the meeting joint of the centre styles. It is worthy of remark that neither in this nor in the Pantheon door, do the ancients appear acquainted with the rebated joints used by the moderns.

\* Cicero, in his sixth oration against Verres, already quoted p. 9, accuses him, that he did not hesitate to take the golden knobs, or bosses from the doors (of the temple of Minerva at Syracuse) which were numerous and heavy, not that he delighted in their beauty but in their weight.

The general proportions of these doors coincide in a most remarkable manner with the rules laid down by Vitruvius for Ionic doors, according to the strict interpretation of the text, as it stands in all the copies, but which, as before stated, appears to have a meaning different from the one generally received. His rule however is, that the lower width of the opening or aperture should equal three fifths of the height: with these dimensions these doors coincide to within an inch and a half.

In order however to shew how these doors might be made to correspond in graceful proportion with an opening of more elegant dimensions, the proportions of this example are adopted to fill up the aperture of the door to the temple at Cora, which is illustrated in the plates immediately succeeding.

## PLATE XXI. ✓

### DOORWAY FROM THE TEMPLE OF HERCULES AT CORA.

The date of this temple has been the subject of much controversy. Volpi, reasoning upon the peculiar orthography of the inscription on the frieze, is inclined to attribute the erection to the earlier ages of the republic of Rome. The inscription states that "M(arcus) Manlius son of M(arcus) and L(ucius) Turpilius son of L(ucius) Duumvirs, by a decree of the Senate, caused (this) temple to be erected, and approved the same." The Latin scholar will remark the peculiar Volscian orthography of the words *duomvires*, *cærauerunt* and *eisdem*. Piranesi however, who with unyielding warmth wishes to assert the superiority and originality of the Romans over the Greeks, seeks to prove from these very peculiarities that this monument is not of so remote a period, lest by the admission of an earlier time for the erection of the temple, which possesses so many Hellenic characteristics, he should be obliged to acknowledge the early influence of Greek taste upon Italian architecture. Winckelman by attributing in his *Storia dell' Arte*, this temple to the time of Tiberius, seems to confirm the opinion of Gianbattista.

The top moulding of the cornice runs level with the soffit of the architrave to the order of the Pronaos. The antepagments are broader than required by Vitruvius, and produce a fine breadth of effect. The height of the opening is twice its width, falling short of the Vitruvian canon by the breadth of the antepagment: the contraction at top is about one fifth, instead of one third, of the face of the architrave. The jaumb is narrower at top than at its foot by eighty five hundredths, instead of being double that dimension. In the Tivoli door it was remarked, that the architrave overhung at top: but here at two thirds of its height the outer fillet and mouldings gradually fall back, and produce at the lintel a diminution of eight tenths in the projection of the mouldings. The other parts agree in spirit, though not in precise dimension, with the several laws relating to doors, with one exception however, which is, that consoles are introduced, an enrichment little appropriate to a Doric edifice. The length of the consoles is the only circumstance coinciding with the Vitruvian precepts; for in their width they are much narrower than the dimension he gives, and they are of equal breadth from top to bottom, instead of diminishing.

## PLATE XXII.

## DETAILS OF THE DOORWAY TO THE TEMPLE AT CORA.

The wall of the portico, as well as the dressings of the door, was constructed of stone, as shewn, finely worked; but the whole of the surface was covered with a coat of stucco or fine plaister, about one quarter of an inch thick; wherefore it is not to be supposed, that the mouldings or carved parts had that acute appearance, which they now present; but that the finishing coat gave that grace, which is wanting in the stone. The probable contour of the mouldings, which was worked in stucco upon the face of the console, is indicated in dotted lines. The dentils are of course an exception, as it is plain that they could not have received the coating of plaister without blocking up the very narrow intervals between them.

The cornice is deficient in that masculine vigor of proportion consistent with the Doric character; the mouldings and ornaments being ill defined and too minute. The dentils are very similar to those prevailing in the Pompeian buildings, (see plates III and IV): the fascia of the corona is narrow and insignificant, and its immense projection bespeaks weakness. It is remarkable that the width of the aperture is precisely the same, within half an inch, as that of the door at Tivoli: but there is a considerable difference in the relative widths and heights of the apertures—the height of the opening of this example being more consistent with the order, but the cornice having less simplicity and breadth of character than the more masculine cornice of the Corinthian of Vesta.

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## DOORWAY TO THE TETRASTYLE IONIC PORTICO, ACROPOLIS, ATHENS.

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In order however to shew how these doors might be made to correspond in graceful proportion with an opening of more elegant dimensions, the proportions of this example are adopted to fill up the aperture of the door to the temple at Cora, which is illustrated in the plates immediately succeeding.

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The date of this temple has been the subject of much controversy. Volpi, reasoning upon the peculiar orthography of the inscription on the frieze, is inclined to attribute the erection to the earlier ages of the republic of Rome. The inscription states that "M(arcus) Manlius son of M(arcus) and L(ucius) Turpilius son of L(ucius) Duumvirs, by a decree of the Senate, caused (this) temple to be erected, and approved the same." The Latin scholar will remark the peculiar Volscian orthography of the words *duomvires*, *cærauerunt* and *eisdem*. Piranesi however, who with unyielding warmth wishes to assert the superiority and originality of the Romans over the Greeks, seeks to prove from these very peculiarities that this monument is not of so remote a period, lest by the admission of an earlier time for the erection of the temple, which possesses so many Helenic characteristics, he should be obliged to acknowledge the early influence of Greek taste upon Italian architecture. Winckelman by attributing in his *Storia dell' Arte*, this temple to the time of Tiberius, seems to confirm the opinion of Gianbattista.

The top moulding of the cornice runs level with the soffit of the architrave to the order of the Pronaos. The antepagments are broader than required by Vitruvius, and produce a fine breadth of effect. The height of the opening is twice its width, falling short of the Vitruvian canon by the breadth of the antepagment: the contraction at top is about one fifth, instead of one third, of the face of the architrave. The jaumb is narrower at top than at its foot by eighty five hundredths, instead of being double that dimension. In the Tivoli door it was remarked, that the architrave overhung at top: but here at two thirds of its height the outer fillet and mouldings gradually fall back, and produce at the lintel a diminution of eight tenths in the projection of the mouldings. The other parts agree in spirit, though not in precise dimension, with the several laws relating to doors, with one exception however, which is, that consoles are introduced, an enrichment little appropriate to a Doric edifice. The length of the consoles is the only circumstance coinciding with the Vitruvian precepts; for in their width they are much narrower than the dimension he gives, and they are of equal breadth from top to bottom, instead of diminishing.

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The wall of the portico, as well as the dressings of the door, was constructed of stone, as shewn, finely worked; but the whole of the surface was covered with a coat of stucco or fine plaister, about one quarter of an inch thick; wherefore it is not to be supposed, that the mouldings or carved parts had that acute appearance, which they now present, but that the finishing coat gave that grace, which is wanting in the stone. The probable contour of the mouldings, which was worked in stucco upon the face of the console, is indicated in dotted lines. The dentils are of course an exception, as it is plain that they could not have received the coating of plaister without blocking up the very narrow intervals between them.

The cornice is deficient in that masculine vigor of proportion consistent with the Doric character; the mouldings and ornaments being ill defined and too minute. The dentils are very similar to those prevailing in the Pompeian buildings, (see plates III and IV): the fascia of the corona is narrow and insignificant, and its immense projection bespeaks weakness. It is remarkable that the width of the aperture is precisely the same, within half an inch, as that of the door at Tivoli: but there is a considerable difference in the relative widths and heights of the apertures—the height of the opening of this example being more consistent with the order, but the cornice having less simplicity and breadth of character than the more masculine cornice of the Corinthian of Vesta.

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famous inscription refers. Three years after this it is supposed, upon the authority of a passage in Xenophon's *Hellenica* lib. 1 : c. 6 : s. 1, to have suffered from fire : it does not appear at what time the injuries were made good, which it sustained from this calamity.

We will now proceed to examine how far the proportions agree with the precepts of the Roman classic, but as they are totally different from those prescribed for Ionic doors, and adhere with greater fidelity to the rules which he lays down for the Doric, the parallel will be pursued with the latter. The upper moulding of the entablature does not range with the top of the capitals of the columns to the portico. Vitruvius says that the height of the aperture is to equal four sevenths of the whole height from the pavement to the lacunaria—the opening here exceeds the rule by only two inches : according to our Author the width of the opening at bottom should have been seven feet nine inches and a half, but exceeds that dimension by four inches only—the architrave offers a more material excess of almost three inches beyond the canon—the contraction of the aperture at top also agrees with the Vitruvian law within half an inch. Here the comparison ends, for the consoles or trusses are much wider than prescribed by the Roman writer, and are of equal width from top to bottom, instead of diminishing : the projecture or knees are totally omitted.

It is now necessary to state the manner in which the height of the aperture, its width at bottom, and contraction at top have been ascertained, since it was impossible, on account of the powder magazine, to take those dimensions on the face of the door towards the portico. The centre of the whole area occupied by the triple temple is now disencumbered of dwellings ; but rubbish to the depth of several feet still obstruct the enclosure. The upper part however of the inner face of this door is to be seen filled up with rough construction, and the real width of the aperture contracted by slabs of marble subsequently placed there. The actual opening at top is ascertainable, as also the width at eight feet below the lintel, as figured upon the elevation—these results give in course the width of the aperture at bottom. The back face of the jaumb is one foot seven inches and six tenths wide — the face towards the portico one foot seven inches and thirty five hundredths, indicating the probability of a slight rebate to receive the doors or frames. The same opportunity did not occur of ascertaining whether the foot of the antepagment or jaumb was wider than at top, consequently the same width has been adhered to. There is also the absence of authority for the continuation of the antæ base along the wall ; but judging from analogy it is so represented, and the more particularly as the great projection of the antepagment before the face of the wall admits of its stopping the base mouldings. Upon the authority of other examples in this work, there has not been put any sill or rising step, as the architect Ittar has done in the elevation of this door, preserved among the Elgin collection of Greek drawings, in the print room of the British Museum.

Having alluded to the celebrated Greek inscription, relating to this monument, which was brought from Athens by Dr. Chandler and by him published with a translation, and referred to by Stuart, I will not conclude without quoting that brief portion relative to the parts of a door, supposed to be the one which was formerly under the hexastyle or Eastern portico, but of which no traces now remain. Although the present example is taken from the tetrastyle or northern portico, yet since the terms translated by the best scholars describe parts, which exist in this door, it is valuable as a record relating to the subject of this work.

||| Θύραι λίθιναι μῆκος ὀκτὼ ποδῶν  
καὶ παλαστῆς, πλάτος πεντε

4 Marble door frames long eight feet  
and a palm, wide five

ἡμισποδίων.

τούτων τὰ ἄλλα ἐξετεποί

ητο ἐς τὰ ζυγά δι' ἑδαι τοὺς λίθους

τοὺς μέλανας ἐνθῆναι

Οὕς τῷ ὑπερθύρῳ τῷ πρὸς Ἑω

| ἡμίεργον

half feet. (2 feet and a half)

Of these all the parts are com-

pleted, but it is necessary to place the black marble blocks over the supercilium.

1 Console to the lintel towards the East half worked.

Those, who may feel disposed to examine more minutely this very interesting document, will find ample information in the following works. Chandler Insc. : Antiq. : Pl. 11 Insc. 1. Stuart's Athens vol. 2 : c. 2. Wilkins Atheniensia. Müller de Minervæ Poliadis : Templo—Boeckh Corpus inscriptionum Græcarum pl. 11 : c. 2 : p. 264. Rose Insc. Græc. : p. 130. Colonel Leake also, in his work on the Topography of Athens p. 264, has some observations upon this curious inscription.

## PLATES XXIV AND XXV. ✓

### DETAILS OF THE PRECEDING DOORWAY.

The composition of the antepagmenta or jaumbs will be remarked. They seem to consist of an architrave and frieze running round the entire door. The ungraceful proportion of the console and the want of projection in the cornice, thereby so deficient in effect of chiaroscuro, will doubtless also attract attention. The design and execution of the sima of the cornice, the egg and tongue of the bed moulding, the peculiar carving of the ogee of the architrave, and the cluster of little mouldings immediately under it, so distinct in every respect, as regards the style and execution of the rest of the temple, are so many circumstances, which seem to justify the conclusion, that this door is not of the time of Pericles :—its several ornaments announce a much later period of art, and render it not improbable, that this may have been one of the reparations, which this interesting edifice underwent, subsequently to the conflagration mentioned by Xenophon.



**A COLLECTION**  
**OF THE MOST APPROVED EXAMPLES**  
**OF DOORWAYS,**  
**FROM MODERN BUILDINGS**  
**IN ITALY AND SICILY,**  
**EXPRESSLY MEASURED AND DELINEATED FOR THIS WORK,**  
**PRECEDED BY**  
**A SKETCH OF THE HISTORY OF ITALIAN ARCHITECTURE FROM ITS REVIVAL TO THE TIME**  
**OF PALLADIO;**

**BY THOMAS LEVERTON DONALDSON, ARCHITECT;**

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---

*È indubitato però che una collezione di disegni di belle Porte non fosse per essere assai interessante e istruttiva.*

*DIEDO, le Fabbriche di Venezia del Conte Cicognara.*

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**LONDON:**

**PUBLISHED BY JOHN WEALE, ARCHITECTURAL BOOKSELLER, HIGH HOLBORN; AT WILLIAMS' ARCHITECTURAL LIBRARY, CHARLES STREET, SOHO SQUARE; BY THE AUTHOR, 7, HART STREET, BLOOMSBURY; AND MAY BE HAD OF ALL RESPECTABLE BOOKSELLERS.**

**1836.**





**TO**  
**THE PRESIDENT AND MEMBERS**  
**OF**  
**THE INSTITUTE OF FRANCE,**  
**THIS WORK IS DEDICATED,**  
**AS A MARK**  
**OF**  
**GRATEFUL RESPECT**  
**BY**  
**THEIR DEVOTED SERVANT**  
**AND COLLEAGUE**  
**THE AUTHOR.**



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# CHAPTER I.

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## A SKETCH

OF THE

## HISTORY OF ITALIAN ARCHITECTURE

FROM ITS REVIVAL TO

THE TIME OF PALLADIO.

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THE gradual advance of the Roman Republic to that eminence, which it acquired at the time when its form of Government became Imperial, induced also the perfection of Architecture in simplicity of plan, arrangement, and decoration. Until this period the edifices for those stern Republicans were built of brick, or, when the nature of the soil was favourable, of those productions, the working of which did not require much additional cost for labor. In a few edifices however of public utility, and which were meant to endure for ages, stone was employed. Thus the edifices in the neighbourhood of Vesuvius were some of tufa, others of brick; and the Cloaca Masima was of stone, as well as several of the Temples and Fora at Rome.

From the time of Augustus to that of Trajan the art flourished, though with various taste. From the reign of the latter Emperor, Architecture declined with amazing rapidity from its primitive purity, in the same manner as the Romans of this period departed from the virtuous precepts of their forefathers. At length the irruptions of the Goths were no less influential upon the Architecture, than upon the political existence of the Romans.

“ But fallen as was Architecture,” observes Tiraboschi,\* “ at the time of the Goths from its ancient majestic simplicity, it declined to a still more degraded state under the Lombards; and want of proportion, irregularity of design, and caprice in decoration prove to us that good taste was entirely lost.”

During the darker ages men of science in the art were unknown; the mechanic by his practice acquired a few principles, which were now and then acted upon with additional success by some of superior mind, and as those were times of war and tumult, the military

\* Storia della Letteratura Italiana, tom. 3, p. 150. See also Hope's elaborate and masterly elucidation of the Architecture of this period in his History of Architecture, a posthumous work, 8vo. London, 1835.

art of defence occupied the principal attention of even that small portion of science, which then guided the operation of Builders. "Then were the sister arts devoid of their natural charms. In the paintings of those days the figures were without proportion, without drawing, without color, without shadow, without attitude, without invention or composition; surrounded by a dark outline with large and fearful eyes, long tapering fingers, feet closed and altogether repulsive by their flinty hardness"\*—thus also was it with Architecture. The edifices were overpowering masses of solid material with mean openings, heavy dressings, devoid of proportion, beauty and comeliness; irregular in plan, and dark, gloomy, monkish and terrible, as the untameable Republicans that dwelt therein. About the middle of the 13th century Arnolfo, the Florentine, built the new walls of his native City, and strengthened its means of defence by numerous Towers. He designed also the Badia and the Church of S. Croce, and gave the model for the Cathedral of Florence. These productions are the efforts of a mind just freeing itself from barbarism, subjecting its creations to the more rational guidance of rules, and adopting some more regular principles of taste, than those which prevailed previously to his time. They are however but the first fruits of taste emerging from darkness, and by their crude arrangements, and dark, heavy, melancholy effects, displease the eye accustomed to purer models. Giovanni da Pisa, one of the Architects of the 14th century, made a great advance in point of taste, and with a happy discrimination composed the Campo Santo of Pisa. This is a burial ground 435 feet long by 140 wide, surrounded by an arcade, which since his time has been filled up with Gothic Pillars, surmounted by intersecting arches enriched in the Florid Gothic style. He also erected the elevation of the Dome of Siena, which however picturesque in its general effect, yet in its details evinces a strange medley of incongruous tastes.

The Piazza del gran Duca, at Florence, owes one of its chief ornaments to the genius of Andrea da Cione Orgagna, who erected the Loggie, a noble Portico of three lofty Arches, which after times have gloriously enriched with the finest productions of native genius. The details of this monument still display an adherence to the Tedesco or Gothic style, not that pure Gothic, which in the frozen climes of the North found a happier soil more propitious for its culture, but a mixt assemblage of forms partly corrupt Roman, partly depraved Gothic.

Born 1377—Died 1444. To Filippo Brunelleschi was reserved the glorious fate of reviving in the feelings of Europe that taste for the classic productions of Architecture, which for some ages had lain dormant. For as Vasari has justly observed in the life of Brunelleschi. "The men of that time had injudiciously spent immense treasures erecting edifices devoid of order, deficient in arrangement, deplorable in design, strange in invention, devoid of grace, and still worse in regard to ornament."

The general Architecture of Brunelleschi announces a grand departure from the Gothic taste, which preceded his time. He however avails himself of some of the beautiful ideas suggested by those edifices, and, in the Church of S. Spirito at Florence especially, has very happily succeeded in blending the general principles of composition of the one with some of the correcter detail of the other—not that he has been so successful as to attain the greatest beauties of each, for such a combination seems incompatible with the union of both; as in every style of Architecture the chief beauty is a generally prevailing taste kept up through

\* Baldinucci, Notizie di Cimabue.

the whole, a chain which cannot be preserved entire by a mixture. The vague and playful beauties of the Gothic cannot be measured by the severer simplicity and studied correctness of the Roman Architecture—nor do the high nave and arches over columns ever look so well, as when crowning the spiral and endlessly subdivided Piers of the Gothic school.

All Filippo's profiles are boldly and finely studied: the proportions of moulding to plain face could not be better judged. His contours announce great decision of character, and his contempt for impostes has retained to his circular headed windows a fine breadth of uninterrupted effect. The noble interiors of Brunelleschi's Churches make us the more regret that none of their elevations were completed, and the only façades of which we can judge are those of the Capella de' Pazzi and of the Pitti Palace.

To enable the Reader to form some idea of the peculiarly grand and terrible character of the Florentine Palaces of this remarkable period of the art, I will endeavour to give him a general description of their composition. The contests between the Guelfi and Ghibellini, the Bianchi and Neri, their external wars with the neighbouring republics, and their internal tumults, produced by the jarring interests of contending factions, naturally gave to the Florentine character a decision and fierceness, which prevailed even in their tastes for literature and the fine arts. Every man's house (at least of those whose rank in the Republic, or whose influence with the people gave them importance) was his Castle, and truly bears that character. Thus immense masses with small openings, diminutive details, rustic divisions, crowned by immense cornices, are the characteristics of the Palaces of the 14th and 15th centuries. The basement or entrance floor, which was occupied by a center court, the entrance passages and rooms appropriated for the preservation of stores, presents a sombre and gloomy aspect. The simple lines of the Portal,\* its uninterrupted dressings, circular head, and rustic border, oppose a noble character and firm resistance to the assailant; nor do the small openings, which afford a spare light to these chambers, diminish the strength of this floor.

The piano nobile admits more lightness of appearance in the windows, which are of the Venetian school; but still the ample rustics preserve, though in a less decided manner, the robust character of the basement. Here the angles are not suggested to be weak by an useless projection, but the uninterrupted lines of the dressings and of the string course carry on the eye with calm continuance to the end. The upper floor is a repetition, in point of division, of the piano nobile; the rustics, however, do not project so much, but bear the same gradational proportion of character, as those on the piano nobile do to those of the basement.

Nothing less than an imposing mass of cornice should crown so noble a building. Here a certain richness of effect enlivens the simplicity of the other parts of the elevation, though the bold projections and grand divisions of the mouldings and plain faces keep up the dignity of the palace. The eye thus ends its survey with satisfaction, undisturbed by gaudy detail, unembarrassed by useless matter, and the progressive increase of unmixed feeling affords pleasure and interest, tending even to ennoble the sentiments of the beholder.

We cannot better appreciate the merit due to Brunelleschi than in considering the productions of the same age. Giuliano da Majano erected in the Castel Nuovo at Naples a triumphal arch of marble of the Corinthian order enriched with statues and bassi-relievi, which even now are preserved in an unsightly confined spot surrounded by walls. This gate is a confused mass of florid architecture profusely encumbered with excess of ornament. Let us, however, turn to contemplate with greater satisfaction the appearance of a star in architecture. Leon Battista

\* See plates 1 and 2.



Alberti, a Florentine by birth, came with a mind enriched by the study of philosophy, mathematics, poetry, jurisprudence, literature and all the sphere of the fine arts. With such rare endowments did the author of *De Re Ædificatoria*, the Florentine Vitruvius,\* explore the hidden laws of his art, study all the venerable ruins of antiquity, examine the principles which directed the ancients, and by his edifices afford a still more valuable example of the pure in architecture. The Palazzo Rucellaj, the choir and tribune of the S. Annunziata at Florence, the Church of S. Andrea at Mantua, and that of S. Francesco at Rimini are works that must hand down to posterity the reputation of Alberti as equal to that of most who followed, superior to all who preceded him. In these, Leon Battista has shewn a judicious discrimination in the choice of his orders; his general masses are imposing, his details minutely correct.

His Palazzo Rucellaj is a specimen of the style of architecture very generally adopted by the Cinque-centisti, by which term are distinguished the architects of this age, an epoch very important in the art. The façade, still incomplete, was intended to be composed of seven inter-pilastrations. The basement is raised upon a podium which on the outside serves as a seat for the retainers of the Prince and the weary passenger. This lower floor is decorated with a complete Doric order, having square windows with appropriate dressings between the pilasters; and the face of the wall throughout the front is intersected with sunk chasings. The piano nobile displays a Corinthian, the pilasters of which are adorned with a capriciously elegant cap, and the base standing immediately upon the cornice beneath, without any intermediate podium or plinth. The windows are circular headed and divided into two compartments by a small column. The upper story has also pilasters with their own proper caps, surmounted by an entablature, which in dimensions is a mean between that appropriate to the pilasters it crowns and one, which would be required to accord with the whole height of the edifice. The windows of the third floor are precise copies of those in the second. The great art in the palace has been to give little relief to the projections of the pilasters, entablatures and dressings to the windows; so that *even the sub-division of the building into such small compartments should not destroy the breath of light upon the mass of the building*; or—the apparent effect of the building should correspond with the real mass, and not be destroyed by its sub-division into such small parts. In this production there is a calmness, modesty, elegance and deliberate caution, which, if they do not quite compensate for the absence of higher effects, never grossly offend, nor can ever be regarded without pleasurable emotions. His church at Mantua which is more striking in its effect, possesses great originality of invention, is imposing in its elevation, grand and well proportioned in the interior.

The treatise “*de Re Ædificatoria*” is divided into ten books, and was first published in Latin. The first book treats upon the disposition and arrangement of buildings;—in the second he describes the materials that should be employed;—in the third he considers the construction, and in the fourth the works in general;—in the fifth he enlarges upon edifices in particular;—the sixth is upon ornament;—the decoration of sacred edifices occupies the seventh book;—in the eighth he lays down the rules for the decoration of public and secular edifices;—in the ninth he prescribes the principles of embellishment in private houses;—in the tenth he concludes by suggesting remedies for defects in edifices and the distribution of water. In all are distinguishable the learning of a profound scholar, the judgment of a judicious critic, the selection of a man of taste, and the opinions of a sound philosopher: a mind original in its ideas, strengthened by education, matured by experience.

\* *Dialoghi del Disegno*, 1 dial. 2.

1444—1514. With much of the same feeling and superior taste, Bramante d'Urbino followed with success the traces of Alberti. In most of his edifices, however, he adhered to that dry style, which distinguishes the Cinque-centisti in their painting, sculpture and architecture, no less than in their literature. With singular felicity they seem to have seized upon the purer elegancies of the antique models, and to have devoted most of their attention to the study of the most minute parts. But this servile attention to minutiae appears to have cramped their creative powers, and the productions of the Cinque-centisti are to be admired, rather as pure applications of what has preceded them, than as vigorous emanations of original genius. The predominating principles of Bramante's idea of architecture is breadth. He therefore lays down in his composition a great mass. To diversify this, he introduces slightly projecting orders, which, in their whole as well as their parts, he preserves also small to serve as contrast. These orders are elegantly profiled, though it is to be remarked that they are too much portraits of each other. His openings are also very small in order not to destroy the effect of his mass. These details produce an incongruous medley of nobility and meanness, dry in effect, hard in detail. All the elevations of his palaces appear like neat architectural drawings unshadowed, with the under lines of the cornices and one side of the perpendicular projections marked with a thicker line. His courts, however, are very elegant and effective.

There is this great defect in Bramante's buildings, that not one of them is soundly built. All his constructions are falling in some part or other, and only kept together by iron ties put in since his time. The noblest of Bramante's works is the Court of the Belvidere at the Vatican, where he has displayed much ancient magnificence, by means of grand flights of steps, uninterrupted lines of statues, pedestals and fountains. The injudicious arrangements of modern times have destroyed this fine effort of the genius of the 15th century.

To Bramante is due the credit of beginning St. Peter's, and although he only lived to construct the Basilica up to the cornice, yet the vastness of the scale, the simplicity of the plan, and the majesty of the inner order must ever place St. Peter's as the finest modern church in the world. After ages have in vain endeavoured to excel it, but in spite of the incongruities introduced by succeeding architects, in spite of the meretricious ornaments, with which it has been since loaded, no one can pass up the nave and contemplate its astonishing sublimity, but with emotions of wonder, surprise, and admiration never before experienced. The contour of the cupola must be acknowledged to be inelegant; the tambour beneath insignificant; the façade unimpressive, but the interior, as designed by Bramante, must be allowed to be unrivalled and little short of perfection.

1443—1534. Giuliano and Antonio Sangallo introduced a bolder application of the constituent features of architecture than had hitherto prevailed. Originally educated as engineers they acquired a taste for strength and boldness of effect, that is apparent in their productions, which are admirable for simplicity of form, justness of proportion, purity of ornament and solidity of style. Columns had hitherto been used by the Cinque-centisti as minor decorative component parts of an edifice. The Sangallos made their orders the principal, gave bold projections to the members, and their columns stand out in vigorous relief and with a decided character. The gate of Santo Spirito at Rome on the other side of the Tiber, and the Church of Monte Pulciano are grand departures from the dry lines of their predecessors. The Chiesa della Madonna, outside the Porta S. Biagio at Monte Pulciano, is placed on a commanding eminence above the Vale. Although the details of the elevation be not very correct, yet the imposing masses and well understood parts, the lofty towers on each side the center and the cupola between them produce a very grand, dignified and picturesque

effect. The section is still more masterly, in plan forming a Greek cross with the principal order running right through with simple divisions. The purity of the architecture is heightened by the quality of the travertine of which it is constructed, and the rich tint of which produces a majestic and solemn repose. Plates IV, V, VI, XVII and XVIII in the present work afford favorable specimens of the taste and abilities of these architects.

1481—1536. Equal feeling for effect, and a discrimination superior to that of the Sangalli distinguish Baldassare Peruzzi of Siena. The capo d'opera of Baldassare is the Palazzo Massimi at Rome. The confined and shapeless plot of ground that he had to occupy seems to require greater industry than talent, and would, to any other than Peruzzi, have afforded insurmountable difficulties; but he has formed a delightful combination of three residencies, and made his obstructions minister to his success. Court succeeds to court with a novel adaptation of interesting forms. He has united the simplicity of ornaments, that prevails in the edifices of the Augustan age, with the rich profusion of the baths of the later Emperors, and all with propriety. As a school of detail, this palace may be recommended to the particular study of the student, but it is deficient in the composition of the mass of elevation. Graced with noble qualities of the mind, with modesty, talent, piety and active exertion, Baldassare did not obtain till he was dead, the reputation which he deserved; and in his old age sank to the grave, oppressed with years, with want, and the cares of a large family and not without some suspicion of poison. Two of the Doorways of this Palace and one from the Chiesa S. Michele in Bosco at Bologna by Peruzzi, are illustrated in the subsequent pages, Plates XIX to XXIII.

1404—1559. Verona has produced an architect whose productions, little known in England, are the chief embellishments of this antique city. Michele Sanmichele, after studying the first principles of the art under his father and uncle, went at sixteen years of age to perfect himself by the study of the antique edifices of Rome, and not only excelled in civil architecture, but in the tactics of the military architecture of his time. To Sanmichele are the moderns indebted for the invention of military architecture and fortification as now followed. Before his time the bulwarks were round and square; he it was who changed this system and invented the triangular or rather pentangular bastion with rectilinear faces and flanks, which double the defence, and not only flank the curtain, but all the face of the next bastion, and clear the ditch and covered way. The secret of this art consisted in defending every point from the flank. Many of the Greek islands, some cities in the Greek Peloponnesus, and numerous cities of Italy were fortified by him.

Our present object is to enquire into the history of civil architecture, and not to trace the progress of the military science. In the former, Sanmichele was no less eminent than in the latter; though it may be observed, that he always threw into his edifices a portion of military feeling. No city has been more embellished by him than Verona. The gates above all display remarkable talent. He erected the Porta Nuova, a square edifice sustained within by square piers of stone, with recesses and chambers for the guard, with compartments for the artillery and in fact every appropriate circumstance, that could be suggested by science and art. The proportions are exact, and the two façades Doric, the dressings being relieved by rustications. The roof is of stone. In this, as in other gates of San Michele, it is to be observed, that however harmoniously disposed and appropriately decorated, there is a want of importance in height, the building seeming diminutive, when flanked by the immense city wall.

Milizia attributes to Michele the Palazzo Grimani at Venice, admirable for the disposition of the plan in a confined site. The lower order is very elegant in every respect and the whole

Palace has a noble effect, but the upper stories seem designed by another hand, and are flat and heavy in their general proportions.\*

1474—1565. That colossus of Painting and Sculpture, Michael Angelo Buonarotti, because he excelled in these arts, has been considered also as equally eminent in Architecture; this name is continually cited as that of one of the restorers of Architecture. The mind of Buonarotti, was capable of magnificence and overpowering sublimity as a Painter and Sculptor, but as an Architect, he was ignorant and capricious, of bad taste, tending by his example to retrograde, instead of advancing the art. We have unfortunately too many examples of his vicious style. The Chapel in S. Lorenzo and the Medicean Library in Florence, evince how far Michael Angelo was deficient in the very grammar of the art. Who, that examines this latter production, can call with any degree of reason Buonarotti a good architect? In the vestibule we see columns, instead of forming the principal features of the composition, used as mere ornaments sunk in niches; and, to prove the greater absurdity of their decoration, supported upon consols. The door is devoid of grace, breadth and grandeur; the windows distorted by terminal pilasters, and other heavy incongruous dressings. If among this mass of error any beauty can in the least expiate his other faults, we may admire the simplicity of the order of the interior, which, raised upon a fine plinth and surmounted by a rational cornice, makes us the more regret the accompanying gross aberrations of the Florentine. His refusal of the appointment as Architect to St. Peter's, upon the plea that Architecture was not his art, shews at the same time his own modesty and discrimination, and the opinion he entertained of his own demerits, leading us to suppose, that he was forced rather by complaisance than choice to compose the examples above quoted. He was however, named the Architect to St. Peter's, and the part attributed to him is certainly the finest portion of the Basilica. Whoever has mounted up into the gallery of the tambour, contemplated the rich blaze of mosaic above, lighted by the Cupolino, the magic effect produced by the decorated wall of the Tambour, admitting by sixteen windows an overpowering mass of light, and then turning his eyes below beholds the pigmy beings that pass beneath, must acknowledge the magic combinations of form, light and colour. But it should be considered, that he was not the original inventor of the Cupola, and that doubtless among his predecessor's drawings he found the ground work for his own ideas, of which we may see the truth in the published plate of Bramante's design for the Cupola. It is by all acknowledged that the Cupola itself is not by him, and the very different style of decoration delineated on the pavement of S. Paolo fuori le Mura does not give a high opinion of his Architectural taste. The finest Architectural work of Buonarotti is undoubtedly the Campidoglio of Rome. It consists of three masses of building. That in the centre, destined for the habitation of the Roman Senator, has a noble flight of steps adorned with a fountain and statues. The two other lateral buildings are not parallel, but diverge towards the palace. They are decorated with colonnades, staircases and halls, poetical in idea, but in detail impure. Here he gives us an example of columns let into the wall by means of a small niche. Lofty pedestals to the pilasters, interrupted lines of cornices, miserable windows and wretched capitals, do not destroy the grand *colpo d'occhio* of the whole. There is a vast mixture of good and bad, the result, perhaps inseparable, of the productions of one more a painter than an Architect. As it is, the Campidoglio is a pleasing composition, but as a whole still insignificant. It seems however, quite irreconcilable that the lateral buildings should be diverging towards the centre Palace, when an arrangement in the contrary

\* Il Palazzo Grimani di Venezia presso S. Lucia sul Canal Grande dopo la sua morte fu storpiato dagli Architetti, ch' ebbero l'incombenza di terminarlo. Dialoghi del disegno, Dialogo Secondo.

sense would have produced a more imposing effect. The cornice to the Farnese Palace at Rome, is magnificent, a noble crown to a noble mass, but the repetition of the disjointed ornament in the frieze merits condemnation.

In considering then the character of Michael Angelo as an Architect, we must allow him to have been fertile in invention, judicious in his disposition of the plans, and attentive to the scientific department : but he was capricious and licentious in his details, set at defiance the strict rules of the art, and with a fierce daring realised in his Architecture the bold and terrible character of his paintings. He always allowed that he understood little or nothing of Architecture, nor indeed can it be expected that a man of 50, arrived at the height of fame in two other arts, can condescend to go through the dry study of those details, without which no work can be perfect, however it may unite boldness of mass, judicious arrangement and harmonious outline. It were to be wished that the reputation of Michael Angelo as a Painter and Sculptor had not blinded the judgment of succeeding critics, who have ever found beauties in the Porta Pia at Rome, and induced that host of miserable imitators of "Buonarotti, Architetto imparreggiabile, perfetto e divino." Milizia's judgment of him is expressed with his usual terseness and acuteness. "La gloria del divino Michel Angelo è in S. Pietro : si vedrà altrove. In Architettura questo Toscano è stato d'un perfetto contrasenso. Talentone sfrenato, fecondo d'idee grandi e di tutti i capricci. Roma deve tenerlo per un reo di lesa Architettura e tanto più reo che quest' arte, rinascente allora e debole, in cambio di ricevere più vigore da un ingegno così elevato non n' ebbe che strapazzi e peggioramento. Egli diede il tuono ; senza numero furono i suoi seguaci : niente di più comodo che scapricciarsi. E tuttavia il volgo, se ha da Pappagallare qualche cosa creduta bella, la dice invenzione di Michel Angelo."—*Milizia, Rome delle belle Arti, Parte prima, p. 158, Bassano, 1787.*

1492—1546.—Giulio Pippi, called Giulio Romano, the friend and pupil of Raphael, also distinguished himself as a Painter and Architect. The Villa Madama now lies a ruin among the sportive luxuriance of a neglected pleasure ground, playful in plan and combining all the luxuries of a summer retreat. But the Palazzo del T, at Mantua, although very insignificant from want of height in the elevation, possesses many good points in the distribution and purity of detail in the decoration. Distinguished as this Palace is on account of its Architecture, its Paintings, in the opinion of the first critic of the present age, seem to possess even greater qualities. In the second lecture upon painting by our learned and revered Fuseli, I am indebted for the following passage, "It is less from his tutored works in the Vatican, than from the colossal conceptions, the pathetic or sublime allegories, and the voluptuous reveries, which enchant the Palace del T, near Mantua, that we must form an estimate of Julio's powers ; they were of a size to challenge all competition, had he united purity of taste and delicacy of mind, with energy and loftiness of thought ; as they are, they resemble a mighty stream, sometimes flowing in a full limpid view, but oftener turbid with rubbish. He has left specimens of composition from the most sublime to the most extravagant ;—to a primeval simplicity of conception in his mythologic subjects, which transports us to the golden age of Hesiod, he joined a rage for the grotesque,—to uncommon powers of expression, a decided attachment to deformity and grimace,—and to the warmest and most genial imagery, the most ungenial color."

Jacopo Tatti is better known by the name of Sansovino, which, whether assumed by him as an act of esteem for his master Andrea Cantucci da Sansovino, or applied to him by the affectionate regard of the preceptor of his youthful studies, reflects credit on the talents of the

one and the heart of the other. This great artist must be ranked among the most worthy predecessors of Palladio, and as one whose productions must have tended to form the taste of Andrea. The Doge Andrea Gritti was fortunate enough to appreciate the rare talents of Jacopo, and by the honorable place of Proto, or Architect to the Procuratie de Supra, to induce him to fix his permanent abode in the sea girt city;\* where he first introduced a new style of building varied according to the site, and adapted to circumstances: overturning the system which had hitherto prevailed of designing the houses and palaces in the same order, in the same taste, with the same proportions and the same old fashioned arrangements. Perhaps the most magnificent square in the world is the Piazza di S. Marco, whether we consider its extent, or contemplate the grand masses of Architecture by which it is enclosed. When we pace along the pavement, on which have also trodden the proudest spirits that Christendom has ever produced, and whose vigorous exertions stopped in his victorious career the progress of the Turk, the remembrance of its former magnificence, the effect produced by grand Architecture and the consideration of its fallen state, excite sensations in the contemplative mind experienced in no other part of Italy. For some of these emotions we are indebted to Sansovino. The Mint and the Library of S. Marc are by this great master. The latter is composed of two orders: the one is a rich Doric, the other a graceful Ionic with fine divisions and a noble frieze. Upon the entablature is a balustrade decorated with statues from the chisels of his best pupils. The lower floors consist of an arcade raised by three steps above the level of the Piazza, containing twenty-one arches sustained by pilasters, to which columns are attached on the outside with other corresponding arches in the interior. The middle arch leads to a grand staircase, which branches off into two flights; for this is the entry to a small vestibule now used as a Museum, adjoining to which is the Library, occupying the length of seven arches and the breadth of three. The ceiling is adorned with subdivisions in which are magnificent productions of the Venetian School. On the other side of the building, are the offices of the Procurators. But from want of attention, imperfect science, or as has been hinted by some,† the inveteracy of rivals, the vaulting fell and with it the reputation of Sansovino, who was fined a 1000 scudi and imprisoned. But his happier genius again prevailed and he was reinstated in his forfeited honors. During the progress of these works, Jacopo adopted a plan, which cannot be too much praised, and which perhaps in these times might serve to rouse the negligent, encourage a liberal system of mutual communication and perhaps lead to more satisfactory results in difficult points of practice in the present day. He proposed to the learned this problem, "How to arrange the Doric frieze so as to allow a half metope at the angle." Sansovino solved the problem himself by extending the frieze sufficiently beyond the face of the upper diameter of the column to make up the deficiency. But whether this was the result of his own reflexions, or the suggestion of some one of the host of writers who offered their opinions upon the occasion, does not appear. His entablature equals in height a third of the column, which is without example, either in ancient or modern edifices. This building was by some considered too low, but Sansovino was anxious to preserve the unity of character throughout the edifices of the Piazza and therefore restrained himself to the height of the Procuratarie Vecchie opposite, an uniformity which the subsequent three orders added by Scamozzi destroyed. Palladio himself esteems the Libreria the most perfect edifice erected since the time of the ancients. In fact it is rich throughout in material, having fine columns, marbles, stuccoes, bassi relievi and statues. The Architecture is bold, impressive and

\* Vasari, Vita di Jacopo.

† Milizia, Vita del Sansovino.

quiet, without unnecessary projections and breaks : the cornice of the lower order is kept subdued, that of the upper has an importance well suited to its situation.

Numerous were the other edifices which Sansovino erected in Venice, each of which possesses peculiar excellence. In Padua the Salone del Consiglio is attributed to him, but evidently without foundation, as its style of construction and decoration evince a much earlier period. But much more easily can we trust to the rumour which names him the Architect of the Cortile del Bò, the proportions, arrangement and decoration of which display taste, judgment and imagination, and which has been imitated with very great success in the Exchange at Bristol, by Wood of Bath\*. Sansovino was rich in invention, quick and lively in character, of a noble and daring spirit. His Architecture announces grace and elegance, but sometimes also a deficiency in strength and firmness. He made frequent use of the orders, particularly of the Doric and Corinthian. In his decorative parts he was not very incorrect and introduced bassi relievi and statues with great effect of propriety and majesty. And, however it must be acknowledged that Jacopo Tatti has sinned in some instances against the stricter rules of the Architecture, yet it must be allowed that in all his works he has distinguished himself by redeeming beauties, which will entitle him to be ranked among the distinguished masters of the art.

1552.—Sebastiano Serlio, the friend and pupil of Peruzzi, is better known to us by his literary labors than by his buildings: in fact we have no example of his practical powers. His treatise however, has caused him to be considered as one of the Doctors in Architecture, though in no part can be recognised those very pure principles worthy a pupil of the immortal Baldassare. In France he was much employed, and during his stay in that country compiled his treatise. This consists of Six Books, the two first of which are occupied in explanation of the first principles of Geometry and Perspective. In the third he describes various Antiquities in Italy with Istria, with a short paper upon the Egyptian Antiquities. This was the first attempt to publish illustrations of the ancient ruined edifices, the general dimensions of which are given in the text, but the drawings are very loosely done and offer but very slight indications of the true and correct character of the originals†. Describing the orders in the Fourth Book, Serlio considers also their application to edifices and their combination with other parts of buildings, both public and private; in so doing he gives some original designs of his own, which though graceful in some of the parts, reflect no credit upon our Author in their composition as masses, nor for the purity of the compartments that he introduces. Before I quit this book of Serlio's I must mention a remarkable division that he makes in the distribution of Architecture. In our summary we have only seen one modern Architect, who has published upon the art. Alberti in his inestimable work (l. 6; c. 7;) classes the capitals of columns under three heads,

\* The drawings of the Exchange at Bristol exist in the Library of our Royal Academy.

† Vasari, in his *Life of Baldassare Peruzzi*, mentions that Serlio was heir to some of his master's effects, among which were some drawings and writings upon the ancient edifices, by which he not only illustrated his Third Book but also derived considerable assistance in his observations. Benvenuto Cellini also notices the same fact in the following words, "*Questo detto Bastiano (Serlio) era maestro di legname e per essere tanto intrinseco di Baldassare, quasi più del tempo si trovava seco a ritrarre le sudette opere (le cose antiche di Roma); e avendo il detto Baldassare assai ragionamenti con il detto Bastiano; mostravagli per chiarissime ragioni che Vitruvio non aveva dato la regola a quel più bello delle cose degli antichi. Di modo che, in su quelle fatiche copiate dagli antichi il detto Baldassare aveva fatto una scelta, secondo il suo buon giudizio, siccome eccellente Pittore; e avendo messo tutto in ordine, sopravvenne la morte al povero virtuoso, qual fia gran danno al mondo. Restando queste fatiche in mano al sopradetto Bastiano egli le fece stampare che sebbene lo non sono con quel virtuoso ordine, che voleva dar loro il detto Baldassare.*"—Vol. 3, p. 251, edizione di Milano 1811.

Doric, Ionic and Corinthian. "Tria igitur capitulorum genera inventa sunt, quæ peritorum usus reciperet," and adds, "Doricum tametsi hoc ipsum apud vetus tissimos Ætruscos in usu fuisse comperio, Doricum indeque Ionicum et Corynthium." He therefore considers the Tuscan as a simplification of the Doric, and afterwards mentions the Composite, as it is in effect, an enrichment of the Corinthian. In Serlio's treatise however, we have distinct mention of five orders of Architecture. When this quintuple division first obtained it is difficult to determine, for from the very decided manner in which Sebastiano mentions, "le cinque maniere delle colonne," we must presume he has but followed the universally acknowledged arrangements.\*

The Fifth Book contains several designs for churches, circular, oval, polygonal, square, oblong and cruciform. The plans of them contain more talent than his elevations, which are insignificant and mean: where he has attempted to produce effect by the accumulation of masses one above the other, the means he employs are so devoid of taste, as to displease rather than gratify the beholder. In the plans, though the first general idea is firm, yet the negligent manner in which they are left, evinces want of study, though not deficiency of ability. His *Libro Extraordinario di trenta Porte di Opera Rustica*, is indeed an extraordinary book, in which we perceive the great danger which there is in yielding to the caprices of employers. Instead of confining himself to the purer rules, which he borrowed from Vitruvius and a study of the Antique, he has wished to please those also without taste; and this authority, though acknowledged to be bad by Serlio himself, is so admired by succeeding Architects, (when we might have hoped for better judgment) that they have imitated these corrupt examples of our Author.

1577.—Contemporary with him flourished Philibert de Lorme, the venerable father of the French School, a man distinguished for his taste, but still more eminent for the admirable work he published upon Carpentry. In that volume he displayed great science and invented a new system, which has been too little followed, but which perhaps the Architects of modern times may find their advantage in adopting and carrying to that perfection, of which it is capable.

1580.—There are some minds more poetical than learned, possessing greater susceptibility in the comprehension of objects in the whole, than the power of entering into their minute details. Such see things in the mass without any consideration, other than a confused, imperfect, often incorrect idea of those embellishments of grace and beauty, the depth of effect and variety of tone, which the more educated taste might produce in the refinement of detail. Such a mind was that of Pirro Ligorio, the Neapolitan Antiquary, known in the literary world by his researches among the ruined fragments of the Villa Hadriana and to Architects by the elegant group of buildings, composing the Cassino in the Vatican Garden, the graceful plan, playful arrangement, and antique feeling of which evince a poetic mind, unconstrained indeed by propriety of detail or aptness of decoration, yet still truly poetical and imaginative.

Giacomo Baroccio da Vignola, is known to us by his celebrated Treatise upon the five orders of Architecture, as well as by numerous edifices which he has erected. In his preface he declares that having for many years exercised the art in various countries, and having studied as well the opinions of the authors who have written thereon, as the ancient works now existing, he

\* "All buildings whatsoever come properly under the regiment of the orders or at least ought to do, and they are five (according to vulgar account), namely: Tuscan, Doric, Ionic, Corinthian and Composite; but since the first and last of these are not admitted by our great masters as legitimate orders, (to which indeed the ancient Greeks claim only title) we might with Vitruvius and our author of the *Parallel*, leave them to bring up the rear; did not custom as we said and common use justify our designing their places, as we have done."—*Roland Freart's Parallel*, translated by Evelyn, p. 42, London, 1723.



was desirous of laying down some general rules, by which he might proceed with great security, and which either in part or wholly should please the judicious. With this intent he avoided those subjects upon which writers have so much differed, and confined himself to the ornaments of the five orders, such as they are found in the ruins of Rome, in which he soon discovered that the most approved were subject to certain correspondence and proportion of numbers, by no means intricate ; on the contrary, that each least member formed a component part, an integral in relation to the whole and to each other. He acknowledges that when in the most approved example he has found some discrepancy from his system, which difference might arise from the negligence of the workmen or some other accidents, he has not scrupled to subject them to his rules, wherever such deviation did not materially effect the original, founding however his corrections upon other authorities. In conclusion, he leaves the defence of his work to the good offices of the intelligent reader and his friends, and merely answers one objection, that *no rule can hold good in all situations*, by recommending those, who may be placed in such a position, to regulate their buildings by the rules of perspective, (perhaps he should have said optics) so that when seen from various points they should assume the proportions he assigns to them. The appendix containing some designs for Doors is not equally unexceptionable, though the proportions and profiles of the door of the church of S. Lorenzo in Damaso forming part of Bramante's Cancelleria is a beautiful, though not faultless production. This work has been held in high esteem, and most deservedly has formed the elementary principles of the youthful studies of each succeeding generation of Architects : though it may be admired rather for its correct appreciation of the antique proportion, than as a selection of elegant examples. The letter press contains no farther essential information, than that above cited, and the remarks on the orders are condensed into a few lines upon the same plate with the drawing of the order itself, not broaching any other matter than the mere details of the mouldings.

As a practical Architect, Vignola claims also our admiration for his Palace of Caprarola, and for his entrance to the Farnese Gardens at Rome, which latter is illustrated in the following pages, plates 27 and 28. The former of these edifices might be termed a fortified Palace, as its arrangement is intended to convey the idea of a residence founded upon the basis of a fortress. The situation commands the village below it, crowns a summit and overhangs a deep ravine which runs parallel with one of the sides. The form of the Palace is a pentagon flanked by five bulwarks and surrounded by a moat, a daring mixture of military with civil architecture well adapted to the site ; and the staircase of two flights, now straight, now curved, forms the approach with terraces surrounded by balustrades, but which are not composed with all the effect to which the site contributes so much. There are three stories to the elevation, the windows of the entrance floor are elegant, but the openings of the "piano nobile" are too great, and those of the second floor badly decorated. The dark unpleasant color of the stone, whose forbidding appearance is heightened when it contrasts with the brick-work, detracts materially from the general imposing grandeur of the mass. Above all expectation is the harmony of the proportions in the circular court, whose flowing lines produce a most happy effect which even some glaring faults cannot destroy. The staircase is perhaps the handsomest in the world, and the judicious introduction of the beautiful circular chapel affords an elegant line of communication through a most difficult plan. The dressings to the openings throughout the interior are handsome but heavy. The entrance to the Farnese Gardens, upon the Palatine Hill at Rome, is so well studied as to form an interesting illustration of the peculiarities of Vignola.

Besides these buildings Barozzi was Architect to the majestic plan of the Jesuits' Church, to the elegant Temple of S. Andrea di Ponte Molle and to the adjoining Villa di Papa Giulio, besides many others at Rome, in all which he has proved himself not only profound in the arrangement, disposition, and mechanism of his art, but also fertile in imagination, historical in his effect, and poetical in his ideas. If in his treatise he had not arrived at that correct judgment, which should have taught him to reject the lofty pedestals under columns, and some inelegancies of profile, which have been too servilely followed by many of his imitators, yet we must allow that posterity owes eternal obligation to him for his noble views of the art, and for those grand edifices, the study of which must instruct and enlarge the mind of the intelligent.

In considering the preceding summary of the state of Architecture, during the period of about two centuries and a half immediately previous to the time of Palladio we perceive in the middle of the 13th century a glimmering of light, which first began to dispel the obscurity that had clouded hitherto the productions of those dark ages, and which was completely dispersed by the powerful genius of Brunelleschi. The efforts of this great man were seconded by the example of Alberti, who founded his elements upon the contemplation of the antique and the study of Vitruvius,\* the valuable writings of whom were then for the first time restored to the world. The Roman author was in fact of great service, for the authority of a classic, at the time when literature began to influence so materially the pursuits of men, was undeniable. We are not to consider however that the Architects of the 15th century was indebted to Vitruvius alone, but also to a profound research among the valuable ruins of ancient magnificence. Vitruvius himself was not a good Architect, and his books can only merit attention, when, by a judicious selection from the ancient authors, he is entitled to our confidence. In those parts where he has introduced systems of his own and descriptions of his own compositions, we recognise a want of correct taste. Let not our praise however be withheld from him, as a man of integrity, and as asserting the honor and respectability of the art. An admirable strain of moral feeling reigns throughout his poems in particular; to them we may safely attribute that frankness, independence, liberality, and disinterestedness, which generally distinguishes the character of the professors of those times, as recorded by Vasari, Temanza, Milizia and other historiographers of Architecture.

To Alberti succeeded Bramante, who was seldom, if ever, guilty of any glaring inconsistency, yet from excess of modesty never was free from dryness, nor ever attained any sublimity of effect, except in the Vatican. Peruzzi had more feeling for form, yet was deficient in the composition of his general masses; but the Sangalli first boldly dared to try the effect of marked projections, and, in conjunction with San Michele, released the minds of the Architects from the trammels of that dry pedantic style, whose only merit was in being scholastically pure not decidedly incorrect, yet had not the virtue of employing the bolder contrasts of deepened chiaroscuro to dignify its productions. "At this time we recognise that the following improvements had taken place. The orders were well understood in their proportions and divisions, as

\* This writer could have been consulted only in manuscript, before the year 1484: the *Editio Princeps* being supposed to have been edited during the Pontificate of Innocentius VIII, as Poleni, remarks in his *Exercitationes Vitruvianæ*, p. 8, editionis Patavii, 1739.

"Quod vero attinet ad tempus, quo prodiit editio hæc, ex Sulpitii epistolâ ad Card. Riarium (præfixa Vitruvii editioni curâ Sulpitii) omnino liquet, eam in publicum fuisse emissam, sedente Innocentio VIII, cujus Pontificatus initium ad annum 1484 exitus ad annum 1492 referuntur. Intra illud igitur intervallum prodiisse editionem hanc constituerunt Petrus Bayle et Michael Maittaire, cui ego quoque alias sum adstipulatus.

also the beauty of isolated columns—arches over columns were exploded—a variety of forms was introduced in the churches and palaces, and the distribution of edifices in general was more dignified.”—*Milizia, Roma delle belle Arti*, p. 178. Architecture was next in danger of being quite perverted by the bold attacks made by Michel Angelo,\* Giulio Romano and the other painter Architects of that day, upon those first principles on which are founded all the reasonings of pure design. But the good taste of Sansovino, the writings of Serlio, but more than all, the irresistible genius of Vignola, again restored the studies of the Architects to those models, a departure from which ever produce the debility, corruption and annihilation of Italian art.

In quoting the names of Vignola, Serlio and Ligorio who flourished many years at the same time with Palladio, I consider myself authorised to suppose their works, which Palladio must have studied, as contributing to influence his taste. The interval of ten or twenty years, though inconsiderable in the annals of a nation, produce a material difference in the memory and progress of individuals.

It was under such favourable circumstances and with a happy predisposition for the pursuit that Andrew Palladio entered upon the study of Architecture. It is to be regretted that we have no certain information with respect to his youthful studies, other than those few scattered allusions in his own writings, but which refer so little to former occurrences as to leave us almost entirely ignorant of this most interesting period of the life of any man, who has risen to eminence. Vitruvius and Alberti seem to have been the leading masters for whose works Andrea entertained the greatest respect, and to whom he acknowledges himself indebted. But for the more practical illustration of the theories of these writers, Palladio devoted his attention to the indefatigable and most profound study of those Roman antiquities, which flourish ever in their old age, and to which the accumulation of centuries seems to add fresh charms.

The genius of Palladio does not appear to have been calculated for domestic architecture. He has rarely seemed to feel the difference which exists between Private Edifices and Public Buildings. In the elevations of his houses the large gigantic orders create unpleasant effects, sometimes extending up the whole façade in colossal proportions—at others standing on a lofty basement and not unfrequently raised on projecting unconnected pedestals, as though hoisted on stilts. On the other hand, the Public Edifices of Palladio, when unrestrained by the caprice of his employers or the habits of his contemporaries, take the first rank among modern productions. The Redentore and the Convento della Carità at Venice, and the Olympic Theatre and Basilica at Vicenza announce a man of enlarged ideas, master of ancient usages, capable of appreciating and producing the sublime, and alive to the effect of every minute detail. By his writings as well as by his buildings Andrea has influenced more than any other master the style of Architecture since his period: and, as a style, the productions of the Palladian School can be considered as inferior only to the magical works of the ancients.

\* Guastò il suo secolo, e ne preparò de' peggiori. *Milizia loco cit.*

## **C H A P T E R II.**

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### **DESCRIPTION OF THE PLATES.**

## TABULAR SCALE.

Shewing the relative proportions of the several parts of doorways, as ascertained in the various modern examples illustrated in this chapter, both decimally and according to their actual dimensions.

N.B.— In the decimal computation, the width of the foot of the architrave is assumed as unit 1.0.

	Decimally.					By actual dimensions.				
	width of the architrave	width of the opening below.	height of the opening.	contraction of the opening at top part of architrave.	total height of the entablature.	width of the architrave	width of the opening below.	height of the opening.	contraction of the opening at top	total height of the entablature
{ Palace Riccardi Florence .....	1.0	2.29	4.70			4.. 2. 25	9.. 8. 0	19.. 8. 0		
— Strozzi ditto.....	1.0	2.40	4.90			3..11. 25	9.. 6. 0	19.. 3. 0		
{ Piazza, S. Firenze ditto.....	1.0	2.80	5.57			2.. 9. 1	7.. 8. 5	15.. 4. 25		
{ Farnese Palace Rome .....	1.0	2.62	5.72	0.175	1.22	2.. 0. 75	5.. 4. 75	11.. 9. 75	4.35	2.. 6. 25
{ Piazza della Madonna Loreto .....	1.0	2.37	5.82	0.081	1.35	3..11. 3	9.. 4. 0	22..11. 8	3.85	5.. 4.00
									calcul }	calcul }
Chiesa della Madonna delle Carceri Prato	1.0	4.00	8.00		3.00	1..11. 0	7.. 9. 0	15.. 4. 75	None	5.. 8. 45
S. Giovanni Laterano Rome .....	1.0	5.33	11.77		3.20	1.. 7. 7	8.. 9. 0	19.. 4. 0	None	5.. 2. 50
Palace Massimi (in the Loggia) Rome .	1.0	5.00	10.50		2.65	11. 2	5.. 1. 9	10.. 8. 0	None	2.. 8. 40
Cathedral Vicenza .....	1.0	5.90	11.80		2.72	1.. 4. 7	8.. 2. 4	16.. 5. 5		3.. 9. 55
Capitol Rome .....	1.0	6.42	13.25		2.91	11. 55	6.. 2. 15	12.. 9. 1	None	2.. 9. 70
Palace Stefanoli Rome .....	1.0	5.00	10.03		2.94	1.. 6. 55	7.. 7. 1	15.. 8. 15		4.. 6. 70
Oratorio di S. Marcello Rome .....	1.0	6.63	13.75		3.60	11. 5	6.. 4. 2	13.. 1. 2		3.. 5. 50
Farnese Palace Rome. ....	1.0	5.00	10.15		3.32	1.. 2. 0	5..10. 4	11..10. 2	None	3..10. 60
Palace Massimi (under the Portico) Rome	1.0	5.80	11.76		3.12	1.. 2. 1	6.. 9. 5	13.. 9. 8		3.. 8. 00
Chiese di S. Michele in Bosco Bologna .	1.0	6.00	12.00	0.073	3.14	1.. 3. 0	7.. 6. 0	15.. 0. 0	1. 1	3..11. 15
Church of S. Spirito Florence .....	1.0	4.60	9.00		3.83	2.. 7. 8	12.. 2. 75	23.. 3. 7		8.. 6. 00
Chiesa Madre Messina .....	1.0	2.55	4.90		1.50	1.. 6. 3	3..11	7.. 5. 5		2.. 3. 70

Rules laid down by Scamozzi for the proportions of doorways according to the orders.

Tuscan.....	1.0	6.00	12.00	—	3.00
Doric.....	1.0	6.25	12.75	—	3.75
Ionic .....	1.0	6.50	13.50	—	3.50
Corinthian.....	1.0	7.00	15.00	—	3.00
Composite .....	1.0	6.75	14.25	—	3.25

## PLATES I AND II. ✓

### DOORWAYS OF THE RICCARDI AND STROZZI PALACES, FLORENCE.

THESE two examples fully illustrate the character of rusticated Palaces of the Florentine Nobles of the XVth. and XVIth. centuries already alluded to in the preliminary History at page 3. Michelozzo Michelozzi was architect of the Riccardi Palace, and Benedetto da Majano designed that of the Strozzi, which, with some alterations, was completed by Simone Pollajolo. The size and characteristic architecture of these Portals, their circular head and rustic border, are such as to strike the beholder: the rustications of the courses of stones of the body of the building contrast well with the smooth lines of the mouldings, and the arch being without an impost, the eye follows uninterruptedly the outline of the doorway. It is difficult to account for the depth of the stones of the arch at the crown, which exceeds that of those at the springing, unless it be to give a greater loftiness of appearance to the whole composition. The section of the mouldings are given in Plate VIII. and it will be observed, that there are two sections for the door of the Strozzi Palace, as the Portal of the Palace towards the street differs from that towards the Piazza; the latter having the greater depth of the inclined fascia, which is certainly more effective.

## PLATE III. ✓

### DOORWAY IN THE PIAZZA SAN FIRENZE, FLORENCE.

In general appearance this doorway is similar to the preceding, except in the arch stones of the rustic façade which are made to correspond with the other general line of the front, and which has not that particularly striking effect, arising from a more minute subdivision of the stones. Each example is capable of appropriate application, and offers at all events a variety of detail. The division of the members of the architrave are less peculiar, and of more recent date than the Riccardi and Strozzi examples, but the graceful contour of the ogee, which pervades all the Florentine monuments of this period, is remarkable, and may vie in effect of Chiaroscuro with the profile of the Greek mouldings to which it very nearly approaches in form.

## PLATE IV. ✓

### DOORWAY IN THE FARNESE PALACE, ROME.

This and the following example, similar in general composition, may be classed together. They are both of them imposing from their size, as well as from the breadth of their style of effect. The noble Farnese Palace at Rome, which is not excelled by any other edifice in the world for its impressive simplicity and grandeur, was begun by Antonio Sangallo for Paul III while he was yet a Cardinal, so that although Michael Angelo was employed to complete the Palace, many parts of which, particularly the stupendous cornice, are his, there can be no doubt that this doorway was executed by Sangallo; it is under the lower arcades of the court. It diminishes at the top according to the precept of Vitruvius. The extraordinary width of the architrave, and its peculiar subdivisions are remarkable, and give a character of great solidity and strength without heaviness. The cornice which covers the whole is too insignificant, and ill accords with the largeness and importance of the other parts.

## PLATE V. ✓

## DOORWAY FROM THE PIAZZA DELLA MADONNA LORETO.

This is doubtless by the same artist as the former, being similar in its general conception. Della Valle, in his *Storia del Duomo d'Orvieto*, and after him Milizia state, that Giuliano da San Gallo accompanied Clement IV to Orvieto after the sack of Rome, and was then employed in the construction of the celebrated well, and in various other works. The similarity therefore in the design of this doorway with that of the one in the Farnese Palace, and his employment at Orvieto leave no doubt, in the absence of other authority to the contrary, of his being the Architect of this doorway. The opening diminishes somewhat at the top. The dimensions alone of this magnificent portal render it imposing, but the exquisite skill with which it is designed, the grandeur of the parts, and the harmonious proportions of the whole, are such as to produce an impressive effect upon the mind of the beholder. It is more enriched in decoration than the preceding door and to great advantage, for the ornamented frieze materially improves the architrave; the trusses add considerably to the dignity of the upper part.

## PLATE VI. ✓

## DOORWAY FROM THE CHURCH OF THE MADONNA DELLE CARCERI, PRATO.

Another example from one of the Sangallos. This church is, although unfinished, a very striking production of the early period of revived Italian Art. Its plan is that of a Greek cross, the intersection or crux being surmounted by a cupola. The effect of the interior is extremely pleasing, but the outside is deformed by the bands, both horizontal and perpendicular, of grey marble, which are used to mark the compartments of the exterior. The dressings of the Doorway are somewhat heavy, the return of the architrave below, so as to form the sill of the door and its consequently reduced width, are singular.

## PLATES VII AND VIII. ✓

## DOORWAY OF S. GIOVANNI LATERANO AT ROME AND THE DETAILS OF THE PRECEDING PLATES.

This example is at the end of the entrance vestibule, the dressings are of marble; but it is merely a false door. The general proportions in execution are extremely harmonious and the great scale of the doorway renders it very imposing. The subdivisions of the wooden door have a very good effect. The details of this example are given in Plate VIII as well as those of the Doorways at Florence.

## PLATE IX. ✓

## DOORWAY FROM THE PALACE MASSIMI AT ROME.

The graceful genius of Peruzzi has already been alluded to, and mention made of the Palace Massimi, his principal production. The present one is a very happy instance of harmonious proportion: the wooden door has a beautiful effect, which would perhaps have been increased

if the panels had been enriched with mouldings, the contrast now being too great between their simplicity and the embellishments of the lateral fixed stiles and centre oval panels. This door is under the Loggia of the first floor or Piano nobile in the principal court.

## PLATES X AND XI. ✓

### DOORWAY FROM THE CATHEDRAL AT VICENZA, AND DETAILS OF THE TWO PRECEDING DOORWAYS.

In comparing this with the preceding example, a parallel that is justified by the merits of both masters, it appears less bold in its proportions. In execution it fully sustains the reputation of Palladio to whom it is attributed; at all events, if not by him, it is the production of one, who had fully imbibed the principles of this great Architect.

The Console of the Palladian door has too great a projection for its height; that by Peruzzi is more graceful.

It will be remarked that the frieze of each of these examples has a circular face, which has a very pleasing effect in execution. It is to be observed, that this arrangement of the frieze is particularly judicious, when the ends are stopped by the consoles, but, whenever the frieze returns and shews its profile, the effect is by no means agreeable. It was for this cause, that although the front face of the frieze of the Pantheon door in the Ancient Examples is curved, yet the return is straight. Whenever the frieze has a circular face it is not necessary to be so high as when it is flat.

## PLATE XII. ✓

### DOORWAY FROM THE CAPITOL, ROME.

There are three masses of buildings, which compose the modern Capitol of Rome, forming a playful and graceful groupe in contradistinction to the general character of Michael Angelo's architecture, which is more generally severe and awful. The centre is the Palace and the two lateral edifices, which act as wings, are now appropriated to Museums. The Palace and the Museum are united by short colonades, to which there are ascents by steps. The Museums being the acknowledged production of Michael Angelo, these lateral porticoes and the central Palace have also been attributed to him, but they possess none of the peculiarities of that artist being less impure in detail than the architecture of the Museums. This doorway is under one of these short colonades, and is very striking in its effect. The general divisions also of the wooden door are extremely good.

## PLATES XIII AND XIV. ✓

### DOORWAY OF THE STEFANOLI PALACE ROME, AND DETAILS OF THE TWO PRECEDING EXAMPLES.

This is one of the most striking doorways in Rome, and whether considered for its several proportions, or the beauty of the details, yields to no other example of a similar character in that city. The marking of the joints to the stone wall, and other accompaniments, which surround the door frame, as also the wooden doorway, have been filled in, not from the example itself, but subsequently, in order to shew the effect of the whole to its utmost advantage.



The doorway of the Capitol and the present example are the first instances of the line of the consoles being continued by a panel, which runs down the side of the architrave and gives a greater breadth of appearance to the antepagments. The outline of both the consoles is exquisite ; the additional enrichments to the Stefanoli door being in the best possible taste. The following may be assumed as a very good rule for the diminution of consoles of this proportion. The width of the top of the console being determined let drop a perpendicular from the centre down to the pavement and let the sides vanish down to the point formed by the intersection of the perpendicular and base line of the pavement. I am indebted to my friends and fellow travellers Messrs. Wolfe and F. Catherwood for the details of this doorway.

## PLATES XV AND XVI. ✓

### DOORWAY FROM THE ORATORIO OF S. MARCELLO ROME, AND DETAILS.

This example is near the Piazza dei SS. Apostoli just behind the Chiesa S. Marcello in the Corso and departs materially from the usual practise, but with the happiest effect. The carrying up the architrave, so as to form with increased width the architrave and frieze, tells well, as does also the small raised panel introduced in it. The pitch of the pediment harmonizes with the general composition. The divisions of the wooden door are judiciously managed. The profiles of the mouldings are very peculiar, well calculated however to produce a brilliant chiaroscuro ; the console is gracefully conceived.

## PLATES XVII AND XVIII. ✓

### DOOR IN THE FARNESE PALACE ROME, AND DETAILS.

This delightful instance of S. Gallo's genius, which reminds us of the more refined style of Vignola's architecture, is at the top of the staircase, and leads into the first of the principal suite of apartments on the "piano nobile." Its effect is extremely striking, and the bold projection of the cornice, which is highly decorated, gives nobility, character and splendor to the whole composition. Perhaps the general proportion of the whole had been improved if the height of the opening had been increased, by about the width of the architrave. The entablature is now very little less than one third the height of the opening. The face of the frieze is curved and enriched by the inscription, the introduction of which always gives interest to this part of the door. The frieze had been better if it had been higher, an improvement which had easily been effected by diminishing the height of the bed mouldings, the lowermost member of which, the cavetto, is preponderatingly large. The introduction of the modillions required the consoles to be carried below the level of the soffite of the architrave, otherwise they would have been too short in appearance. The wooden door is ideal, having been introduced to complete the effect.—The details generally of the entablature are most judiciously and tastefully designed.

## PLATES XIX AND XX. ✓

### DOORWAY FORMING THE PRINCIPAL ENTRANCE TO THE PALACE MASSIMI ROME, AND DETAILS.

The effect of this door is most splendid, and every part is studied with the most elaborate attention. The order of the entrance Portico is Doric, and Milizia with some ground condemns

the doorway in his *Roma delle belle Arti*, prima parte, p. 145, calling in question the propriety of the application of the dentils and modillions, at the same time that he acknowledges the gracefulness of the whole. Peruzzi however, in this adoption of the Doric order for the entrance floor, has not confined himself to the severe simplicity of the order. All its accompaniments are profuse in enrichment—would the doorway then look more appropriate if less decorated? does it not harmonize with the enrichments of the ceilings, and introduce well the highly sculptured vaultings of the passages and the peristyle of the inner court? It is true that the mutules, a feature peculiarly Doric, hardly combines well with the dentils, which are a detail rather of the Ionic and Corinthian orders, still it is almost hypercriticism to condemn when there is so much beauty, and he may well be pardoned such inaccuracies, who redeems them by such exquisite qualities. The mouldings of the architrave seem to want some enrichment in order to combine well with the frieze and cornice, both of which are so highly ornamented. The projection of the console is too great, and consequently appears too short, when seen in profile. The aperture slightly diminishes in width at the top and looks well in despite of the horror, which Milizia in the work above quoted p. 149, expresses for such an arrangement. It may be remarked that every door, the opening of which does not somewhat contract at the top, always appears wider at the top than at the bottom.

## PLATES XXI, XXII, AND XXIII. ✓

### DOORWAY TO THE CHIESA SAN MICHELE IN BOSCO AT BOLOGNA AND DETAILS.

Another exquisite production of the admirable Baldassare, superior even to the preceding one. It is a perfect architectural picture, every part of which is happily conceived, and carried into execution with the most refined taste; the opening is finely proportioned to the mass of dressings. The sculptured frieze, which has a noble height, the elaborately enriched consoles, and the accompaniments of the pediment, form a charming groupe, delighting and satisfying the eye, not the minutest detail having been neglected. The dressings are of a species of stone which has the appearance of marble. The wooden door is ideal, having been introduced by the author to complete the dressings of the whole.

## PLATES XXIV AND XXV. ✓

### DOORWAY FROM THE CHURCH OF SANTO SPIRITO AT FLORENCE AND DETAILS.

This production of Brunelleschi is introduced in order to give an idea of the school of the Cinque-centisti alluded to in the preliminary essay. Circular headed openings prevailed very generally during this period, and where the openings were square headed, they were surmounted by a circular arrangement. Brunelleschi has been much influenced by the prevailing taste of the time, but we also discover much that is taken from the ancient monuments of Rome. The enrichment of the architrave in the corona of the cornice is peculiarly antique. The edges of the bed mouldings are too large, the dentils too small, ill according with each other; the contour of the ogee of the architrave is admirable, the entablature is more than one third the height of the opening. This doorway is drawn out from the measurements taken at my request by Mr. Hayward Architect, during his stay at Florence, while pursuing his professional studies in that city.

## PLATES XXVI. ↓

## DOORWAYS FROM PALERMO AND MESSINA, SICILY.

I am indebted to the kindness of my friend Mr. Goldicutt for these two peculiar and graceful examples. They afford instances of a not inelegant departure from the usual practise, and may be introduced with considerable effect, if judiciously applied. The mode in which the architraves return at the bottom betokens a remote period of art, somewhat of the same date as Brunelleschi's doorway just illustrated. The wooden door of the Palermitan example is very simply and boldly conceived, and beautifully detailed.

## PLATES XXVII AND XXVIII. ✓

## GATEWAY OF THE FARNESE GARDENS IN THE CAMPO VACCINO, ROME, AND DETAILS.

There is so near an affinity between Doorways and Gateways, that I could not resist introducing this most exquisite composition of Vignola, the more especially as it is little known in England, not having I believe been illustrated, except in Debret's and Lebas' admirable work. We are not sufficiently acquainted in this country with the powers of Vignola's vigorous mind, which is more to be regretted, as all his works evince a profound knowledge of the resources of his art, and a taste of the most cultivated and refined nature. Grace is the predominating feature in all his buildings, not one of which, but is sufficient to establish the reputation of any man.

It is useful however, to consider whether this is an example to be entirely followed without reserve—certainly not! but there are so few blemishes to remark, that it may appear almost unnecessary to notice them—it must be allowed, however, that the columns require being elevated above the level of the ground by a plinth. The rustications of the columns may be somewhat objected to as not sufficiently pure; but the harmony of the whole composition would have been destroyed had they been without; the attic is not sufficiently high, its proper proportion would have been to have equalled the entablature in height, this would have raised the plinth more above the cornice, and prevented its being intercepted by the projection of the latter. Some subsequent Architect, with a taste as profane as it was daring, has introduced above this capo d'opera of Vignola an attic with caryatides, deteriorating materially its effect, and causing the deformity to be attributed to our great architect, but in the same manner have many of the churches of Palladio been completed by other men of inferior taste. How rare is it to find those, who, following in the footsteps of their illustrious predecessors and called upon to continue to complete their works, will take the trouble to imbibe the principles which directed them. Messrs. Wolfe and Catherwood furnished me with the details of this Gateway.

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